

MUSICAL AMERICA



Edited by

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NOTABLE EVENTS OF THE MUSICAL SEASON

Competition in the Operatic Field Has Had a Beneficial Effect in New York

The metropolitan musical season is now rapidly drawing to its close. If it shows any one great fact, it is that music is more and more making a great place for itself in our American civilization. The great advance in musical activities, especially those of opera, do not probably indicate any remarkable increase among the ranks of the serious lovers of the art of music. These, like the appreciators of Plato, persist in their world, and go their earnest way without much increase or diminution.

But the year has shown a great increase in popular musical activities. Competition in the operatic field has worked great things, and there have been about three hundred performances of opera and operatic concerts. Symphony, oratorio and the like have been represented in something less than one hundred concerts.

The season at the Metropolitan Opera House came to an end on Saturday, April 10, with a representation of "Madama Butterfly" in the afternoon and the "Götterdämmerung," concluding the "Ring" in the evening. The Metropolitan Opera House doings have caused more gossip, speculation and wonderment than ever before on any previous season. The administration has witnessed changes and misunderstandings which have almost led to its disruption, and dubious rumors still hover over this institution.

The present season at the Metropolitan began on November 16, 1908. One hundred performances in twenty weeks were scheduled. The only important change of plan over previous years was in respect to limiting the number of Saturday night performances at reduced prices and the including also of a certain number of special Tuesday night performances. The plans for an increase of the orchestra and chorus were carried out as promised. The Italian aspects have been strengthened by Mr. Gatti-Casazza, and the German by Mr. Dippel.

The management found it not so easy to keep its promise to produce eight novelties. Those scheduled were D'Albert's "Tiefeland," Smetana's "The Bartered Bride," Catalini's "La Wally," Puccini's "Le Villi," Tschaiikowsky's "Pique Dame," Laparra's "Habanera," Frederick Converse's "Pipe of Desire" and either Goldmark's "Crocket on the Hearth" or Humperdinck's "Königskinder." Only the first four of these came to production. Brilliant revivals of Massenet's "Manon," Mozart's "Le Nozze di Figaro" and Verdi's "Falstaff" were given, as promised. An extra week was given at the end of the season, the feature of which was Wagner's "Ring." Extra performances during the season were the representations of "Parsifal" on Thanksgiving Day, New Year's Day, Lincoln's Birthday and Washington's Birthday and various benefit performances.

One of the chief events marking the season was Mme. Sembrich's farewell to the operatic stage of America on February 6, on which occasion she received public tributes of admiration and affection such as were probably never received by any other singer upon a similar occasion.

The greatest number of performances

[Continued on page 7]



MME. FRIEDA LANGENDORFF

—Photo by Aimé Dupont.

This Distinguished German Contralto Has Become a Prominent Factor in America's Concert Life. (See Page 28)

Two New Metropolitan Singers

The Metropolitan Opera Company has engaged two new singers for next season—Louise Courtney, of the Paris Opéra Comique, and Eily Barnato, formerly a member of the popular-price opera company at the West End Theater. Miss Courtney will probably appear in the performances of opera comique.

Miss Barnato, who is said to be a niece of the late Barney Barnato, the South African diamond magnate, will appear in Italian operas.

Sybil Sammis Married

CHICAGO, April 12.—Sybil Sammis, one of the best sopranos in the West, was quietly married at Polo, Ill., to-day, to James McDermid, head of the piano player department of the Bissell-Cowan Company. Mr. and Mrs. McDermid will reside here.

C. E. N.

New Center of American Music Society

LOS ANGELES, April 12.—The Los Angeles Center of the American Music Society, with sixty-five members, has been organized. Eugene Nowland is the president and Harley Hamilton the vice-president. The meeting awakened great enthusiasm.

Pugno Not to Appear Here Next Season

It was announced this week that negotiations for the American appearance next season of Raoul Pugno, the brilliant French pianist, had been held up. Pugno wrote to American friends last week that, while he had contemplated a visit to America in 1910, and had intended to sail in January, his European engagements will probably result in a cancellation of the trip to this side.

Conried Granted Commission

Justice Hendrick, in the Supreme Court, has granted Heinrich Conried an order that a commission be appointed to take his deposition in the suit brought by him against the Conried-Metropolitan Opera Company to recover \$20,000 due him on a contract. Counsel will go abroad to conduct the examination.

Made Boston Opera House Press Agent

Theodore H. Bauer, the personal representative of Florencio Constantino, has been appointed general press agent of the Boston Opera House. Mr. Bauer will assume his new duties at once. Constantino sailed for Paris on April 13, and later will go to Buenos Ayres to fill an engagement at the opera in that city.

HADLEY'S NEW OPERA WINS FAVOR ABROAD

American Composer's "Safie" Produced at Mayence with Indianapolis Girl in Title Role

According to cable dispatches received in New York this week, "Safie," the new opera written by the New York composer, Henry Hadley, the *kapellmeister* at the Mayence Municipal Theater, had a highly successful production there on Sunday evening, April 4, the title rôle being created by the American soprano, Marguerite Lemon, of Indianapolis.

The critics received the opera enthusiastically, and found that Mr. Hadley reveals characteristics of tonal and orchestral production that entitle him to rank with Richard Strauss and other apostles of the modern musical creed.

The book, an old Persian legend, deals with the tragic ending of a young Princess, *Safie*, and was written last Summer by Edward Oxenford, dramatic critic of the London *Times*. The German translation is by Dr. Otto Neitzel, the pianist, composer and man of letters, who toured America three seasons ago.

The opera is in one act, and does not follow the ultra-modern school. Those who have seen the score claim it to be a sane work. The vocal rôles are thankful ones for the singers, and the work is forceful and dramatic without being overloaded with difficulties.

Mr. Hadley was born at Somerville, Mass., in 1871. His father was a teacher of music, and gave him immediate advantages. Among other American teachers, he studied under George W. Chadwick, and in 1894 continued his studies in Vienna. In 1896 he returned to this country, taking charge of the music department of St. Paul's School at Garden City, L. I. His larger orchestral works include "Youth and Life" and "The Seasons," both symphonies; "Salomé" and "Herod," orchestral suites, and a number of cantatas and part-songs.

Tenor Zenatello Says New Yorkers Pay for Opera, but Don't Understand It

CHICAGO, April 12.—Sig. Giovanni Zenatello, the tenor, who was sent here by Oscar Hammerstein to take Caruso's place as leading tenor with the Metropolitan Grand Opera Company, unburdened his mind to-day on New Yorkers and their lack of appreciation of grand opera.

"Yes, they pay money—lots of it—but, then, they don't understand. They are what you call uneducated. They don't take music to their hearts. They sit and listen and don't hear."

"Boston and Philadelphia are different. They understand. They listen and know. But New York likes the silly nothing—the comic opera and tights and shapely limbs."

If Signor Zenatello has been correctly reported what he says about New Yorkers shows that it is possible for a man to be a great artist and a great ignoramus at the same time.

Mrs. Taft Gives a Musicales

WASHINGTON, D. C., April 12.—Mrs. Taft entertained a few friends at an informal musicale in the White House this afternoon to hear Leila Morse, of Rochester, N. Y., who sang twelve songs.

Berlin Students Who Are Working with an American Teacher



WILLIAM E. KRITCH AND HIS CLASS IN BERLIN

BERLIN, April 5.—William E. Kritch, of Cleveland, O., is one of the successful American teachers in the Sterns Conservatory in Berlin. He came abroad nine years ago to study violin with Gustav Hollaender, and while still a student was entered as a teacher in the school. He was so successful as a teacher that the director advanced him to the post of master over the finishing classes of the conservatory. Mr. Kritch is

a pupil of Sevcik also. Since 1903 he has had charge of the entire theory class in English. He has been favorably reviewed by the Berlin press as a critic also. His American teacher was Charles Heydler, of Cleveland. The above picture was taken for MUSICAL AMERICA, and represents Mr. Kritch with part of his class at the Conservatory in Theory. Those pupils hailing from the United States are the Misses A. Johnson, Best, Andriano, Snyder, Wright, Benson, Lee, Lathrop, Wolfe, Mrs. Put-

nam and Mrs. Cohen; J. B. Cragun, A. Andersen, Messrs. Hoover, Lustgarten, Rose, Robbins, Easton and Master John Putnam; from Canada, Miss Weber; Scotland, Eileen Craig; South Africa, the Misses Van der Merwe, McKinnin and Bergström, Mr. O. Garthe, Master Arnold Garthe and Eddie Scherz; Denmark, Miss Andersen; Russia, Mr. Schiffris; Germany, Helen von Bülow, Else Brandes and Mr. Glause; Australia, Ruth Drummond and Miss L. Huntley. J. M.

CARUSO TO SING NO MORE THIS SEASON

Tenor Sails for Europe to Rest All Summer—Zenatello to Replace Him

Enrico Caruso will sing no more this season. He sailed on Tuesday for Europe on the *Kronprinz Wilhelm*. All his engagements to appear in Pittsburg, Chicago and other cities with the Metropolitan Opera Company on the road tour have been cancelled. Furthermore, it is understood, Signor Caruso, in view of his contract with the Metropolitan for next season, has promised the directors that he will not sing in Europe all this Summer, but will take a rest, so as to be in condition next Fall.

Some time ago this paper was the first to announce that the great Italian tenor was in very poor shape. This was due unquestionably to overwork, and also to nervous shock. The excitement of the unfortunate incident last year, when Signor Caruso had a very unpleasant experience in the park, followed as it was this year by the sensational arrival of the woman with whom he had been living for some years, and the great strain imposed upon him by the work of the season, when he has sung sometimes as often as five or six times a week, besides all the travel he has gone through, have combined, as we stated recently, in reducing the great tenor to a condition where it is absolutely necessary that he take a complete rest.

His doctor insists that Caruso is only suffering from overwork, and that there is

nothing seriously wrong with his throat; that any talk of a growth on the vocal cords is foolish.

"Signor Caruso," says the doctor, "is simply suffering from laryngitis, brought about by his efforts to sing when he should not have done so."

It now appears that it was a grave mistake to have had Caruso sing the last time, when he appeared in "Aida." He had not sung since the 4th of March.

As has been already stated, Signor Caruso, like all Italian singers, is very superstitious. When he was in Paris last Summer he consulted Mme. Thebes, the prophetess, who told him he was going to have a great deal of trouble, that he would lose his wife, his jewelry, his money, and, finally, his voice. This prophecy, much of which has already come true, has undoubtedly contributed to make the great tenor very nervous.

In spite of the assertion of Signor Caruso's doctor, it is very questionable whether the great tenor will ever be himself again, which would be regretted the world over, not only because Caruso is incomparable in many parts and has a magnificent voice, but because he is a liberal, kindly, well-disposed man, generous to a fault—and in that, a great contrast to some foreign singers and musicians, who come here to get every dollar they can and take it away with them to Europe, while they damn this country.

Caruso has always had a good word for America and the American people. There never was an artist who appealed to him without meeting with a kindly and generous response.

Caruso's place in the road tour of the Metropolitan Opera Company has been taken by Signor Zenatello, of the Manhattan Opera House Company. The fact that Mr. Hammerstein helped the Metropolitan people out in a very serious situation has called forth the following letter from Mr.

Andreas Dippel, the administrative director of the Metropolitan Opera House:

Metropolitan Opera Company, New York, April 9, 1909:

My Dear Mr. Hammerstein—Confirming our telephonic conversation of to-day (April 9, 1909), I beg to inform you that we have now made definite arrangements with Mr. Giovanni Zenatello to sing in Mr. Caruso's stead while on tour, commencing Monday, April 12.

As agreed, we shall insert in the programs and in special notices that his appearances are by the courtesy of Mr. Oscar Hammerstein.

I wish to thank you in the name of our company for the spirit of cooperation shown, and you may rest assured that we shall heartily reciprocate whenever an occasion shall present itself.

I beg to remain, with best regards, sincerely yours,

ANDREAS DIPPEL.

Signor Zenatello is a great tenor. He will have a splendid opportunity in Chicago, Pittsburg and elsewhere. He will also probably cancel his Buenos Ayres engagement and replace Caruso at Covent Garden, London, where the season will be opened by Mme. Tetrazzini in "Traviata."

Mahler Invites Montclair Choir

MONTCLAIR, N. J., April 10.—Gustav Mahler has invited the Montclair Bach Choir of 250 voices, which sang the choral part of Beethoven's Ninth Symphony in Carnegie Hall on Tuesday night of last week, to take part in the New York Philharmonic Society's Beethoven concert on April 1, 1910.

Father Hartmann, the German priest-composer, who visited this country two years ago, conducted a performance of his new oratorio, "The Seven Last Words of Christ," in Munich recently.

AMBITIOUS PLANS OF PEOPLE'S SYMPHONY

Auxiliary Club to Hear Boston Orchestra Next Season—Annual Meeting

At the annual meeting of the People's Symphony Auxiliary Club, held in Cooper Union Hall last week, two interesting announcements were made. First, it was stated that the club will study Beethoven's Ninth Symphony in a course of piano literature next season, and that possibly five evenings will be devoted to this one symphony.

The other important development is that negotiations are now under way for the Boston Symphony Orchestra to appear before the club in Cooper Union.

This year the club had the Kneisel Quartet and some of the leading concert artists playing before the public. So some of the trustees have been using their influence to have the famous Boston orchestra appear before this unique organization, which charges its members 12½ cents each for a seat at a concert.

When the Ninth Symphony of Beethoven is studied by the club next season an evening will be devoted to each of the movements, and the fifth evening will be a résumé of the composition. The People's Symphony Auxiliary Club has more than 800 members now. It is growing so rapidly that there may be repeat concerts, so that all can be accommodated.

The attraction at the annual meeting concert was the Flonzaley Quartet, that picturesque collection of artists who look as if they had just stepped out of a Du Maurier book. They played Haydn's Quartet in D Major and movements from Glazounow, Beethoven and Dvorák. Alfred Pochon, violinist, played a Sinding romance and a Sarasate Spanish dance. The audience was enthusiastic and anxious for encores.

Tenor Collumbini Sues Hammerstein

Alleging breach of contract, Hugo Collumbini, of Milan, a tenor, has brought suit against Oscar Hammerstein. Seven thousand dollars is the amount named as sufficient to heal the injury. According to the impresario's attorneys, Dittenhoefer & Gerber, the tenor was asked to resign when he failed to please at rehearsals.

Dink Gilly a Metropolitan Recruit

Dink Gilly, first baritone at the Paris Opéra, has been signed by the Metropolitan Opera Company for next season. Antonio Scotti and Otto Goritz have both had their contracts renewed for the next two years, and Walter Soomer and Pasquale Amato will sing also with the same company next season.

Cosima Wagner's End Near

BERLIN, April 10.—The condition of Cosima Wagner, who has been lying seriously ill at the Riviera, is reported as unchanged. Members of her family are with her, and Dr. Schweninger gives little hope of recovery.

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ALFRED HERTZ, MASTER OF THE BATON, DISCUSSES NEW YORK'S GERMAN OPERA

Distinguished Wagnerian Conductor Tells "Musical America" About the Increased Love Here of Wagner's Masterpieces.

He Has Seen a Great Change in Our Operatic Affairs Since He First Came Here, at the Age of Twenty-nine.

Wagnerites have been in the seventh heaven of bliss of late. The Metropolitan Opera House stage has recently been occupied time and time again with the heroes of the great German master. One of the most notable features of this musical restoration has been the orchestral work under the admirably efficient directorship of Alfred Hertz.

To reckon the part which he has played in the rebuilding of Wagner worship which diminished alarmingly after the death of Anton Seidl, and the withdrawal from the Metropolitan stage of Ternina, Lilli Lehmann, Jean and Edouard De Reszke, Nordica and Schumann-Heink, we must go back further than the beginning of the season.

For seven years Hertz has been working on the Metropolitan stage orchestra, and only he and his men know what the weeding out and the rehearsing have meant. He has grown steadily from season to season, both in his work and in the hearts of Wagner enthusiasts.

Frankfort-on-the-Main was Hertz's birthplace, the year being 1872. His father, a well-to-do manufacturer, finding his son's tendencies were decidedly musical, sent him at an early age to the Raff Conservatory, directed by the composer of that name. His studies combined the entire course, including composition, counterpoint and the piano.

At the age of nineteen he yielded to a growing tendency to abandon the latter for the baton, taking a conductorship of an orchestra in a city in Saxony. At later times he occupied the director's chair in various parts of Europe, including Breslau and London. Maurice Grau, who a number of years ago was in charge at Covent Garden, engaged him for the Metropolitan, where he has subsequently been every season. Not quite twenty-nine years of age when he first came, he is still, at the age of thirty-six, the youngest conductor at the opera house. Negotiations are under way for the continuance of his regime, and all lovers of German music are unanimous for his further sojourn with them in the interest of music and art, as well as pleasure derived therefrom.

"I have seen a great change in operatic matters since I first came here," he said, "At the commencement of that period the people were content with productions which had but slight relation to the carefully considered and technically perfect effects of the present."

"Then interest was entirely centered in the prima donna. The newspapers scarcely paid attention to any other detail."

"The orchestra and the chorus were simply a negligible quantity; in other words, a necessary nuisance."

"This season I returned from my annual vacation in Europe six weeks ahead of the opening of the operatic season in order to devote that time to orchestra rehearsals. Daily rehearsals were held, sometimes lasting up to midnight."

"Just note the contrast. When I was engaged to come here—that is, in 1902—I was informed that I must arrive at least four days before the opening of the season, and that time was considered quite a generous allotment to provide for rehearsals, etc."

"It is changed. To use an American slangism, 'the prima donnas are no longer the whole show.'"



ALFRED HERTZ

The Metropolitan Opera Company's Distinguished Conductor of German Operas, and Some of His Characteristic Poses

"From my own point of view I do not believe that German opera has ever been given so well as it has been this season, and I have never noted a keener interest on the part of the public. The work of the orchestra and chorus has never reached so high a mark."

"What has amazed me is that there should be so much appreciation shown to German opera by people many of whom do not understand the language at all, losing all those finer shades of meaning which can only be enjoyed when every syllable is distinct."

"It is not an audience composed exclusively of women, either. The busy American man comes frequently, and shows equal interest. That this should be in Europe is not surprising. They go to the opera naturally there. It is the event of the day toward which other events are deflected, and nothing is allowed to interfere with its seriousness and dignity."

"There is a great deal dependent on the constructing of the orchestra pit," he said, "switching to the technical side of his art. 'The sacrifice of space for the benefit of the box office makes a corresponding difference in the quality of the music listened to, not evolved, for it is quite possible that the

musicians do their best against adverse conditions."

The new musical instruments used in the production of "Salomé" furnished subject matter. "There is only one novel instrument, the celebrated heckelphon, a kind of big French horn, but new uses have been made of those employed."

"In the past the 'Ring' has required almost as many instruments as 'Salomé,' but the novelty of the 'Ring' having worn off, this fact has perhaps not been noted. This year I am using more for the latter than I did for 'Salomé,' which was produced under my leadership at the Metropolitan that one fateful time."

Hertz does not regard himself as a Wagner specialist. "I have conducted many other things," he said, "and I cannot deny that I enjoy conducting music of other schools. But when I came here I found conditions different from what they are in Europe. They employed French, German and Italian conductors for the music of their respective countries. However, I do believe that when one begins with Wagner it is hardly possible to escape being possessed by his spirit, and nothing else seems quite the same as before. Yet

when I conduct such a work as 'Salomé' of Strauss I also forget that any one exists except Strauss."

"Do you rank Strauss with Wagner?" was asked. Hertz looked pityingly at the interviewer. "Strauss is a man of to-day. He lives; he thinks; he produces. He is great in his own right. Wagner was not a man of one generation. He was a genius such as only comes once in several hundred years, and it is not necessary to measure any one living or dead beside that genius."

Hertz was then asked why it took so long for the layman to grasp the ultra-modern music intelligibly.

"That is very easy to explain," he answered. "We must first reckon with human weakness in assimilating new sensations and ideas, and remember that we have been accustomed to listen to music written in a familiar scale—the Ionian. There are six others which have been left untouched for many centuries. Those are the ones upon which the new writers are basing their harmonies. And they are harmonies, too."

Hertz finds room for compliment in the present administrations at the Metropolitan. He thinks that greater justice is being done to the cause of art and good music than ever before in the history of the institution.

In his opinion it will be well for the Metropolitan to continue to produce the other German operas as well as those of Wagner.

"In my mind there is no pleasure in music comparable to leading. After I once abandoned a pianist's career and began to enjoy the felicities of conducting, I had never wished to return to the single instrument. In leading there is the joy of unification, of producing the harmonious product from the crucible of sound into which each musician empties his music. Its pleasures are a thousand times multiplied over those of even a first-class singer or piano, or violin virtuoso. The conductor has the ecstasy of reconciling the many differences of musical expression for the good of each and the perfection of the whole."

"Caruso's illness," he said, "has had much to do with the bringing of German opera into its own. The relation of the great Italian tenor may not be seen at a glance, but it is certain that for years he has been the most dangerous rival that German opera has had at the Metropolitan. People have wanted to hear him sing, and of course he sang in his own language and the works of his countrymen or those of the French composers, crowding out the German works. Anyhow," he continued, smilingly, "the individual singer and not the opera itself is what draws a great number of the people."

Hertz showed his usual tact by gently evading the interviewer's attempts to lead him into discussing personalities. When asked whether he did not often lose patience he gave an answer that let in a clear light upon his character and characteristics.

"What's the use of losing patience? No matter how angry I may get, I know that my daily life is tied to the lives of my orchestra or my casts, and there is no use in making this life miserable for me and for them. It is just as though I was married to each instrument or to each individual, for which reason we must bear and forbear, make the best of everything that happens and of one another, till death or the end of the performance doth us part."

J. B. C.

Damrosch Resigns from Mendelssohn Glee Club

After five years of service, Dr. Frank Damrosch has resigned as conductor of the Mendelssohn Glee Club, the well-known musical organization.

In this connection Dr. Damrosch said: "For twenty years I have been working every day, almost every evening, and generally on Sunday during the season, and, while I am still in excellent health, I wish

to remain so, and have come to realize that I must curtail my activities. That is the only reason for my resignation, and it was a wrench to part from this fine body of men, for whom I have a warm affection."

So far nothing has been done toward electing his successor.

Postponement of Wüllner Concert

The continued indisposition of Dr. Ludwig Wüllner has for the second time occasioned the indefinite postponement of the

concert for the benefit of the German Governesses' Home, which was to have taken place on Saturday evening of last week.

Piano arrangements of Wagner's music are not popular in London. After Katherine Ruth Heymann played Liszt's transcription of *Isolde's "Liebestod"* at her recent recital there, one of the critics wrote: "Tristan und Isolde on the piano! Dear lady, what had we done to merit this affliction?"

Artists Depart for Europe

Vittorio Arimondi and Mme. Agostinelli, of the Manhattan Opera Company; Marcel Charlier, one of the conductors of French opera at the same house, and A. Sturani, conductor of the Philadelphia Opera House departed for Europe on Thursday of last week. It is said that Arimondi intends singing with the Metropolitan Opera Company on his return in the Autumn, although no contract has been made as yet.



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NOTABLE EVENTS OF THE MUSICAL SEASON

[Continued from page 1]

received by any one opera was eight. This distinction was accorded only to "Aida" and "Madama Butterfly"; "La Bohème," "Faust," "Cavalleria Rusticana" and "Tannhäuser" come next, showing seven performances each. In the year's repertoire there were seventeen Italian operas, ten German, three French and one Bohemian. There were seventy-nine Italian representations, as against forty-five German.

The activities of the Metropolitan Opera Company were increased by performances in Brooklyn, Philadelphia and Baltimore.

There were a number of artists in the company new to New York. Arturo Toscanini, the brilliant Italian Wagnerian conductor, came with Gatti-Casazza, the Italian manager. Mr. Mahler and Mr. Hertz were known before. New singers at the Metropolitan were Miss Destinn, Mmes. Alda, Gay, de Pasquali, L'Huillier, Ranzenberg and Flahaut, and Messrs. Amato, Grassi, Didur (who was heard last year in Mr. Hammerstein's company), Hinckley, Feinhals, Schmedes, Jörn and Quarti. One event of sad interest in the latter part of the season was the giving way of Sig. Caruso's voice. It is not known whether this disaster is temporary or permanent.

Despite this tremendous operatic activity at the Metropolitan Opera House, Strauss's "Salomé," which was given by Mr. Hammerstein at the Manhattan Opera House, remains the great operatic sensation of the year. Last year's doubts as to the success of Mr. Hammerstein's daring operatic experiment have been removed by this year's events. The public has spontaneously accepted the existence of two opera houses as a matter of fact. The number of representations at the Manhattan this season is 104. Fourteen Italian operas figured in the repertoire, nine French, one German and one Flemish, the latter being Jan Blockx's "Princesse d'Auberge," which proved to be worth hearing, even if not brilliantly successful. Six more French operas were given at the Metropolitan than at the Manhattan, a significant fact in comparing the policy of the two houses, while noting at the same time the prominent place which France is taking in modern music. "Pelléas and Mélisande" has continued to be successful.

The concert season has brought forth a hearing of four new symphonies—those by Mahler, Elgar, Paderewski and Bruckner. The last two were produced by the Boston Symphony. No one of these symphonies has made its way in any very striking manner into public favor, though all are works of distinction and worthy of the most serious consideration. It is quite possible that the competition which will arise next year through Mr. Mahler's reorganization of the Philharmonic Society will produce an effect in the field of orchestral music similar to that which has been produced by competition in the operatic field. The Philharmonic Society has announced greatly extended plans for next year, and the New York Symphony has also formulated a very broad program for the season.

The occasion of Mendelssohn's centenary was responsible for the hearing of many more of Mendelssohn's works than is usual, or, as many think, than is necessary.

Much Beethoven has been heard, and it would appear as if his work is increasing in popularity in New York City. Walter Damrosch was entirely successful in his experiment in giving the Ninth Symphony twice at a single concert, and great enthusiasm attended the performance of the symphony by Mr. Mahler. The Tchaikovsky Cycle of the New York Symphony Society was one of the features of the season, and while not as complete as might have been desired, was extremely interesting and illuminating.

Oratorio is less popular in New York. The "Dream of Gerontius" and Bach's "Matthew Passion," given by the Oratorio Society, have been the features of the year.

The Kneisel Quartet has, as usual, been supreme in chamber music, although a doughty challenger has appeared in the Flonzaley Quartet, which is regarded by many as a serious rival. The French Quartet, Olive Mead Quartet, the Hess-Schroeder Quartet, Norma Trio, Margulies Trio and several others, all excellent organizations, have been heard.

The American Music Society, which has already existed for four years, organized its New York Center only at the close of the previous season, and appeared newly in New York this year. The third and last of its concerts for the season will be given by David Bispham at Carnegie Hall on Sunday afternoon, April 18.

GERALDINE FARRAR IN WASHINGTON, D. C.

Filipino Band and Damrosch Orchestra
Heard in Capital City During
Past Week

WASHINGTON, D. C., April 12.—Under the local direction of Katie Wilson-Greene, Geraldine Farrar appeared here on April 7 before a distinguished audience, including Mrs. Taft and many from official and diplomatic circles. Her charming, fresh voice was heard in German, French and English songs, all heartily applauded by the enthusiastic listeners. The fact that Miss Farrar spent some time in this city when a schoolgirl lent a personal interest to this concert. The other artist on the program was Albany Ritchie, the English violinist, who proved to be a master of his instrument.

The Philippine Constabulary Band, under the direction of Captain Loving, was heard in two concerts here the past week. One took place on April 9, when the organization was assisted by the Coleridge-Taylor Chorus, a colored society of Washington, and the other appearance was on Easter night, at the Belasco Theater. On both occasions the band presented an excellent program.

Through the presentation of T. Arthur Smith, the New York Symphony Orchestra, under the direction of Walter Damrosch, assisted by Corinne Rider Kelsey, soprano; Reed Miller, tenor; Nevada Van de Veer, contralto, and Gustav Holmquist, baritone, Washington music-lovers were given an opportunity of hearing a Wagnerian concert of the highest order. Mme. Rider-Kelsey was heard in "Elsa's Dream" from Lohengrin, and also in the duet with Miss Van der Veer in the "Procession of the Gods Into Walhalla" and the "Lament of the Rhine Maidens" from "Rheingold." Mr. Miller sang "Siegfried's Love Song" from "Die Walküre" and "The Prize Song" from "Die Meistersinger." Mr. Holmquist gave the "Evening Star" from "Tannhäuser." The "Good Friday Spell" from "Parsifal" was rendered as a violin solo by Alexander Saslavsky. The orchestra was heard in all in the "Prelude" from Lohengrin, "The Ride of the Valkyries" from "Die Walküre," March and Chorus from Act II of "Tannhäuser," "Siegfried and the Dragon" and "Siegfried Plunging Through the Flames" from "Siegfried." The last two numbers were the special arrangements of Walter Damrosch. Never before has Washington enjoyed so varied and excellent a Wagnerian program.

The last of the Charlton-Smith series of concerts will take place on April 17 with Katharine Goodson, pianist, and Henry Bramsen, cellist, as the artists. W. H.

FINAL CONCERTS FOR COLUMBUS, O., SEASON

Winter Programs End and Plans for
Spring Festival and Convention
Announced

COLUMBUS, O., April 13.—Emma Eames and Emilio de Gogorza appeared in recital here on Monday evening, April 12, in Memorial Hall before a large audience.

The last members' concert of the season by the Women's Music Club occurred on Tuesday afternoon, April 13. The members who appeared were: Lillian Miller, Mrs. Sunie D. Hammond, Alice Speaks, Mrs. Harrie Hutchinson, Mary Eckhardt Born, Margaret Burkley, Mrs. Harry Hatton McMahon, Mrs. Henry G. Lord, Mrs. Edward E. Fisher, Mrs. N. B. Marple, Mrs. Mary P. Mithoff, Mrs. Flora Hoffman Gates and Margaret Welch.

The June Music Festival will include the Thomas Orchestra, the Steindl Trio, the Columbus Oratorio Society, and four soloists: Florence Hinkle, Adah Campbell-Hussey, Glenn Hall and Tom Daniels.

Millicent Brennan is busily engaged in arranging the program for the annual meeting of the State Teachers' Association, which will occur at Toledo the latter part of June. Grace Hamilton Morrey has been invited to give the last artists' recital of the convention. H. B. S.

"Calvary" Sung in Poughkeepsie

POUGHKEEPSIE, N. Y., April 12.—Spohr's "Calvary" was sung at Christ Church, on April 6, by the choir, assisted by Caroline Hudson, soprano; Pearl Benedict, contralto; Frank Croxton, bass, and John Young, tenor. The director was Edward W. Valentine and the organist Harry S. Bock. The work of the chorus displayed excellent vocal quality and training. The soloists were eminently suited to their parts, and rendered the oratorio with a deep insight.

SEASON'S END AT THE METROPOLITAN

"Der Ring Des Nibelungen" Marks
Final Performance—Caruso
Not in Form

WEEK AT THE METROPOLITAN

Wednesday, April 7—"Aida": Mmes. Destinn, Gay, Sparkes; MM. Caruso, Amato, Didur, Rossi.
Thursday, April 8—"Siegfried": Mmes. Galski, Homer, Sparkes; MM. Burrian, Soomer, Reiss, Goritz, Blass.
Friday, April 9—Verdi's "Requiem Mass": Mmes. Destinn, Homer; MM. Martin, Witherspoon. Prologue from "Mefistofele": M. Didur.
Saturday, April 10—Matinée—"Madama Butterfly": Mmes. Farrar, Forna; MM. Grassi, Scotti, Bada. Evening—"Götterdämmerung": Mmes. Galski, Homer, Forna, Sparkes, Wakefield; MM. Burrian, Hinckley, Mühlmann, Goritz.

The last days of the dying operatic season were unmarked save by the high degree of excellence noticeable in the production of the "Ring" operas and the ovation given Caruso when he made his last desperate attempt to prove that there has been no tarnishing of the golden quality of the voice that once echoed unparalleled through Metropolitan halls.

As *Rhadames*, the robust rôle which this vocal idol has perhaps sung not wisely but too well, he served to pack the Wednesday evening house to the verge of suffocation. There was still noticeable the effects of his recent indisposition, and at the beginning his singing evidently occasioned effort. As the performance progressed, however, he gained a greater command, but there was not the old quality and potency at any stage, nor the accustomed freedom in its outflow. Destinn's admirable *Aida* was worthy of the recalls and flowers which she received. Her brilliant voice and fine skill were as evident as ever. Amato having flown signals of vocal distress, Campanari was a fair *Amonasro*. Hardly to the improvement of the cast was the substitution of Gay for Homer as *Amneris*. Her upper register was not of the required capacity, but her low notes, however, were splendid and her appearance agreeable. It was delightful to hear the *Ramsis* of Didur, his glorious organ-like tones being given good opportunity for display.

A house which would perforce remind one of the glorious days of Anton Seidl offered incentive for a well-rounded and superb performance of "Siegfried" on Thursday evening. Anthes, who stepped on American shores too late to appear in many of the parts in which opera-goers knew him in the *Gräu* régime, took the title part. Full of the love of living and adventure was his *Siegfried*; a laughing fighter, a debonair lover. Physically and in ardor this *Siegfried* was the man to win *Brünnhilde*. Vocally, he might have been better, and he appeared to halt at times, and help from the prompter was sadly in need. Although his middle tones were agreeable, his higher register sounded more or less harsh and frequently he was delinquent in following the pitch. Authoritative but gentle, rather than a forceful *Odin* was the *Wanderer* of Soomer. His was an *Odin* who had come from home and left his thunder in cold storage, but his mellow beauty tones charmed ears that were ready to welcome them. Galski was a *Brünnhilde* of nobility and passion, portraying strongly the militant maid under the metamorphosis of love. She gave full power to the portrayal, and look, voice and gesture combined the heroic and the softer qualities. Homer's *Erda* blended abundant power with rich vocal beauty. Reiss's performance of *Mimi* has become traditional, and deservedly. Sparkes was not quite equal to the music of the *Forest Bird*, lacking the rhythm and fluency that this music requires. Hertz again scored an orchestral triumph.

The Good Friday spirit reached the Metropolitan on that evening, and instead of goddesses in draperies and armored gods on the stage, there were black-clad men and women, who sang the chorus and solos of Verdi's "Requiem Mass." The singing of the quartet, consisting of Destinn, Homer, Martin and Witherspoon, again was most enjoyable. One can hardly imagine more perfect blending of high and low notes than when the two women gave the "Domine Jesu." The big chorus and the augmented orchestra shared in the honors of the evening. Following the "Mass" came the prologue to Boito's "Mefistofele," the title rôle of which was sung by Didur. Here the Metropolitan chorus showed impressively its power of shading. Toscanini, with that rare

power of dynamic and speed graduation that is his, worked up a climax of such tremendous momentum at the close that the audience broke out into shouts.

It was a Farrar afternoon at the matinée performance of "Madama Butterfly" on Saturday. Having had a good rest, her voice was delightfully fresh and pure. With charm and dramatic fervor she sang the Puccini music, and her phrases were delivered with her old-time confidence. Her grace and tenderness, and finally her tragic hopelessness and despair, were all depicted with effectiveness. Forna deserves credit for improvement in her *Susuki*. Grassi gave youth and a good appearance to the character of *Pinkerton*, and sang the small amount of music acceptably. While his voice has not the size of Caruso's, it has the same sensuous sweetness. Scotti's *Sharpless* showed gain in coherency and poise.

In the evening "Der Ring des Nibelungen" was brought to a conclusion, and with it the season. Anthes distinguished himself by singing better than at any time during his present engagement, and was dramatically and picturesquely enjoyable as *Siegfried*. Galski was in glorious voice, and sang and acted her part delightfully as *Brünnhilde*. Hinckley sang the rôle of *Hagen* with good tone. Forna gave a well-conceived performance of *Gutrune*, and sang the part admirably. Hertz conducted superbly.

KARL KLEIN GREETED WITH ENTHUSIASM

Large Audience Listens to Excellently
Arranged Program by Young
Violinist

An enthusiastic audience that recalled the player many times and demanded encores, greeted Karl Klein at his second New York recital, in Mendelssohn Hall on Tuesday afternoon, April 13. The program was as follows:

Handel, Sonata in E Major; Arcadelt-Klein, Ave Maria; "Le Bavolet Flottant," Couperin-Burmeister; Gavotte, Gossec; Tannourin, Lecclair; "In the Realm of the Blessed," B. O. Klein; Nocturne, Op. 27, No. 2, Chopin-Wilhelmj; Zephyr and Scenes de la Czarda, Hubay; Concerto in D, Paganini.

The program was representative and well chosen, combining the breadth of Handel, the freshness and daintiness of the Italian works, the fire of the Hungarian compositions and the technical feats of Paganini, all the difficulties of which were surmounted by the young player with great assurance. Mr. Klein possesses an easy stage presence and plays in an authoritative manner. He is the fortunate owner of a good trill, which was effectively used in several of the compositions, notably the Handel. Perhaps the greatest enthusiasm was aroused by the Hubay and Paganini numbers, which were warmly received.

His accompaniments were played by Bruno Oscar Klein, who also contributed two compositions to the program, one the pleasing Arcadelt Ave Maria arranged for violin, and the other a grateful work entitled "In the Realm of the Blessed."

PITTSBURG IS AGOG ANENT VAUDEVILLE

Society Entertainment Arouses the
Interest of Musicians and
Concertgoers

PITTSBURG, April 12.—Musical Pittsburgh is displaying much interest in the announcement that many of the city's prominent singers and players will appear in a vaudeville performance for the benefit of a well-known charity. Among those who will participate are Henrietta Bowlin, Charles McClintock, Howard White, J. Hanson Rose, David Hamilton and others. Songs especially for this occasion were written by Joseph H. Holmes and E. Ellsworth Giles.

Probably the topic of greatest interest among musical people is the coming concert of the Pittsburgh Male Chorus, at which the name of the composer of the prize-winning chorus will be announced. An interesting announcement in regard to a notable engagement for the society will be made.

Dallmeyer Russell of this city, who has spent some years in study abroad, has arrived in this country and will appear in New York before coming home.

The one hundred and fiftieth anniversary of the death of Handel will be commemorated by Casper P. Koch, Allegheny City organist, with a concert of that composer's works. He will be assisted by Edna Keary, violinist; Ottilie Eckstein, soprano, and Florence Eckstein, accompanist.

The closing concert of the season for the Mendelssohn Male Choir, Arthur Harman, violinist, and Katharine Goodson, pianist, soloists, occurred on April 13. Ernest Lunt conducting. E. C. S.

DRESDEN ORCHESTRA AND ITS AMERICAN ASSOCIATE DIRECTOR VISIT NEW YORK

Victor I. Clark, of Anderson, Ind., Shows What Can Be Done by the Serious Native Musician—Manager Johnston Gives Reception



AS CARTOONIST DE ZAYAS, OF THE NEW YORK "WORLD," SAW THE RECEPTION

It was his idea that the present American tour of the Dresden Orchestra was made. A year ago he came to this country and arranged with R. E. Johnston for the orchestra to appear at the various large cities. With the latter he is managing the enterprise.

David Bispham, looking ten years younger and singing in full, sweet tones that were, as ever, artistic, then sang numbers by Handel and Secchi. Before the intermission Nordica again caused the auditorium to resound with the echoes of popularity by singing the Cavatina from Gounod's "La Reine de Saba."

Following the rendition by the orchestra of Schubert's Unfinished Symphony in B Minor, Mme. Langendorff poured forth her vocal riches in an aria from "The Prophet." Before Nordica appeared for the second time Albert Spalding, man of the hour with the violin, rendered two of the numbers that have helped to make him famous—Saint-Saëns's Rondo Capriccioso and Wieniawski's Polonaise in A.

The associate conductor, Victor I. Clark, made his appearance, winding up the concert with Svendsen's "Romeo and Juliet," making a very favorable impression for all-round conductorship.

Such length of program had brought the concert up to the near Easter hours, but the audience, appreciating that this was a real concert, remained to the end. The appearance of the boxes would have suggested the "Diamond Horseshoe" at the Metropolitan, so brilliant and coruscating were the gems that "lie near women's eye."



WILLY OLSEN,
Director of the Famous Dresden Orchestra

The Martin Reception

In order that many of his musical friends in New York might have the privilege of meeting the directors of the Dresden Philharmonic Orchestra, Colonel R. E. Johnston, who is managing the American tour of that organization, gave a reception at the Café Martin on Thursday night of last week. Mme. Nordica, Mme. Langendorff, Mme. di Rigaud, Germaine Schnitzer, Arnold Somby, David Bispham, Albert Spalding, Mme. Jomelli, Ethel Newcomb, Myron W. Whitney, Jr., Nahan Franko, Alfredo Oswald, Hermann Klein, Dr. Frederick Lawson, Frederick Hastings, Mme. Charlotte Maconda, Mary Lansing, Leopold Winkler, André Benoist, Dr. Baruch, Victor Flechter, Max Rabinoff, William Knabe, Charles Wark and many others prominent in New York's musical life were there to help entertain, to nibble the inviting bits provided in generous proportions on a large banquet table, and to shake hands with the distinguished visitors.

It was after 11 o'clock when the orchestra began a program, consisting of numbers that were calculated to best entertain in the small confines of the banquet hall. The soloists were Mr. Spalding, Mme. Langendorff, Mme. Jomelli, Mr. Whitney, Mlle. Schnitzer and Dr. Lawson, and the orchestra played under the directorship of Willy Olsen and Victor I. Clark. The affair was informal, and Colonel Johnston's guests voted it most enjoyable throughout.

The Orchestra's New York Début

The Gewerhauskapelle, of Dresden, which has made its way across the Atlantic for a short tour under the less stupendous name of the Dresden Philharmonic Orchestra, made its American début in Carnegie Hall last Saturday evening in a concert for the benefit of the New York Section of the Council of Jewish Women.

Under Conductor Willy Olsen, the orchestra, which is of the characteristic German standard of excellence, and which is capable of imparting much pleasure by the unity and depth of its interpretation, played Weber's "Freischütz" overture.

Following this number came a long list of soloists. Germaine Schnitzer played Liszt's Concerto in E Flat Major in the manner which has marked that admirable Austrian young woman's work at previous concerts. In this case, as in all others, encores came thick and fast.



VICTOR I. CLARK,
Associate Conductor of the Dresden Orchestra

The Dresden Orchestra started on its big tour Sunday morning at 10 o'clock from the Grand Central Station. They go first to Syracuse for a three days' festival, where they will be assisted by Jomelli, Langendorff, Spalding, Schnitzer, Maconda, Lansing, Lawson, Hastings and Lockhart. The tour will close Monday evening, May 17, at Newark, and on the 18th they will sail for Europe. They will have played fifty-seven concerts and visited thirty-one cities in the course of thirty-seven days.

Discord Among Union Musicians

CHICAGO, April 13.—R. W. Starr, general recording secretary of the American Musicians' Union, announced yesterday that a convention of 200, representing 20,000 musicians of the American Musicians' Union, the International Musical and Theatrical Union, the Knights of Labor Musicians and half a dozen other bodies, would meet at New York on June 25 to form a new organization to include the United States and Canada.

The New York firm of Haensel and Jones announced on Wednesday that they will next season manage the Eastern appearances of Myrtle Elvyn, the Chicago pianist, who will make her New York début on this occasion.



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NEW YORK GERMAN CONSERVATORY CONCERT

Pupils of Local Music Institution Render Classical Program with Charm and Brilliance

In generous attestation to the merit of the institution was the concert given by the pupils of the New York German Conservatory of Music in College Hall, Nos. 128-130 East Fifty-eighth street, on Thursday evening of last week.

Directors Carl Hein and August Fraemke had arranged an extensive program, which was later cut down to the extent of several numbers. The first selection was Raff's march movement from "Leonore" Symphony, performed on two pianos by the Misses E. M. Bennett, A. Fuchs, Mrs. L. Ross and Mr. H. Humphreys. Oscar Mandel next offered Haydn's "Allegro di Sonata" in G Major on the violin. Carlier's Scherzo, Op. 31, for piano, followed, Millie Barnum, the performer, keeping up to the standard of excellence already established.

Two vocal numbers—Tosti's "Good-bye" and "April in the Hills," by Grant-Schaefer—afforded opportunity for the vocal charms of Frieda Lowenstein. Charles Breitenbach then came out with his violin and gave M. Nieh's "Nocturne" and L. Potter's "Serenata" in virtuoso style.

A really good soprano, Miss M. P. Winistörfer, sang Fontenaille's "Obstination" and Luzzi's "Ave Maria." Liszt's ever popular Hungarian Rhapsody No. 6 introduced pianist Frieda Weber, and the very enjoyable entertainment came to a brilliant close with A. Moffat's "Intermezzo" for violins, in which fourteen of the pupils took part. They were: Misses Commerford, Hein, Kleibe, Riesburg, Wheeler, Wuestenhoefel; Messrs. Brusky, Damian, Desel, Erksstein, Kehoe, Mandel, Meyer and Schure.

Ernest Reyer and Wagner

For many years the late Ernest Reyer, composer of "Sigurd" and "Salammbô," decorated author and critic, regarded with suspicion the music of Richard Wagner. His memoirs, entitled "Notes de Musique," contain, among other interesting matter, a chapter on "Souvenirs of Germany." Reyer was at one time considered a dangerous innovator; he, a man of mediocre talent. He admired with many reservations parts of the "Flying Dutchman" and "Lohengrin," and even recommended Carvalho, of the Opéra, to put on these works; he balked at "Tristan und Isolde." When in Weimer, Kapellmeister Lassen played on the piano for the Frenchman the score of "Tristan." His description is sadder than Berlioz's attempt to make head or tail of the marvellously eloquent and poignant prelude. Reyer found naught but dreary wastes, deserts of recitatives without one oasis of melody. Finally, his nerves jangled out of

tune, he pushed aside Lassen, and, as he described it, like a "furious cat," he attacked the keyboard, singing savagely bizarre phrases. "There," he said when out of breath, "there's your Wagner music for you." Every generation produces its Reyers.

MME. SAMAROFF'S PLANS

American Pianist Intends to Spend the Summer in This Country

BOSTON, April 12.—Olga Samaroff, the pianist, who has been touring Europe extensively this season, will return to the United States in June and will spend the Summer in this country. She will begin her American tour in October, and has already been engaged for many important appearances with orchestra and in recital throughout the country.

She has been playing with orchestra and at many concerts in Europe this season, and among other places, has appeared in London, Paris, Vienna and Munich. She has met with tremendous success and has received the most enthusiastic reviews of her concerts by the critics. She opened her European tour with an appearance in Paris with the Cologne Orchestra, and played with the London Symphony Orchestra, Arthur Nikish, conductor, in London.

D. L. L.

Fremstad Pleases Compatriots

MINNEAPOLIS, April 10.—Olive Fremstad received an ovation from her countrymen and women when she gave a recital in the Auditorium on April 8.

She was showered with a profusion of flowers, and after the concert a banquet and reception was given her at the Odin Club, the leading Scandinavian club in the city.

Mme. Fremstad was in fine voice, singing with great dramatic power. She was also in a most gracious mood, granting several encores.

Her Swedish especially delighted her compatriots.

A dispatch from St. Peters, Minn., the former home of Mme. Fremstad, states that the entire town turned out to welcome the noted singer as she passed through on her way to Minneapolis.

E. B.

Milwaukee Violin Prodigy Plays

MILWAUKEE, April 12.—Gerald S. Kunz, a nine-year-old violin pupil of Clarke Woodell, of this city, carried off the honors at the regular Sunday concert of the Bach Orchestra with his rendition of the Seitz G Minor Concerto, in which he displayed astonishing tone and technic.

M. N. S.

By the time the present opera year closes there will be scarcely a city of any importance in Germany that has not heard Richard Strauss's "Elektra."

BRICK PRESBYTERIAN CHURCH LOSES ORGANIST

S. Archer Gibson, for Eight Years Choirmaster at Aristocratic Institution, Resigns Position

S. Archer Gibson, for eight years organist and choirmaster of the Brick Presbyterian Church, has resigned, and the church did not have his services either at Easter or for the one hundredth anniversary of the organization of the church, which was celebrated on Monday, and for which he had prepared special music.

Mr. Gibson is the private organist for W. D. Sloane, Charles M. Schwab and



—Photo by Foley.

S. ARCHER GIBSON

Prominent Organist, Who Has Resigned Position in the Brick Presbyterian Church

Henry C. Frick. It is said that attempts on the part of officers of the church to regulate his personal affairs led to his resignation.

Behind Mr. Gibson's sudden departure there appears to be a long conflict between him and prominent members of the congregation, involving the organist's relations with Mrs. Mary Junsten, whom he had engaged as a chorister. It was recorded by reporters for the daily press, who have investigated the case, that this young woman's presence in the choir caused a general upheaval in the church, and her resignation followed. She then sang with one of Henry W. Savage's "Merry Widow" companies. At about the same time, it is said, Mrs. Archer Gibson, the organist's wife, separated from him and went to Baltimore to live. The Gibson home, at No. 404 West 116th street, was dismantled and the husband took up his residence in Holy Trinity parsonage, No. 3 West Sixty-fifth street.

Before leaving his post Mr. Gibson is reported as having made this explanation of the situation:

"It's the old, old fight between art and the nagging interference of men of wealth, who think they know a whole lot about

music. Then there has been inquisitive meddling into my private life, which was a counter move on the part of certain persons, especially one with whom I had another issue.

"I have no personal affairs to conceal, but I feel that one sells his time for the professional results, and it's none of the business of the clergy of the church to which he sells it what his personal business is away from the church."

MME. SEMBRICH IN RUSSIA

Her Manager Reports Much Interest in Her Coming American Tour

Mme. Sembrich, who is now revisiting St. Petersburg for the first time in twelve years, sang Monday night, April 12, at the Imperial Italian Opera, where for many years she was a favorite.

The farewell concert tour which Loudon Charlton is now booking for Mme. Sembrich for next season is rapidly taking shape. Mr. Charlton has been deluged with requests from all sections of the United States, and there is every likelihood of the tour being extended into Mexico and Cuba. All parts of the country seem eager to hear the prima donna, whose operatic farewell some weeks ago caused such a stir, and the entire season will be none too long to permit the singer to visit all the cities that wish to be included in the tour.

Mme. Sembrich's plan at present is to reach America early in October, after a long rest at her home in Berlin, and to remain until late in April.

Many Men Hear Oratorio

Under the direction of Tali Esen Morgan, and under the auspices of the West Side Young Men's Christian Association, the New York Festival Chorus of five hundred voices, sang Gounod's cantata, "Gallia," and Gaul's oratorio, "The Holy City," in Carnegie Hall last Sunday afternoon. The performance, which was free to men only, attracted a great crowd.

The soloists, Miss Mihr Hardy, Mrs. Byrne-Ivy, Harvey Hindermeyer and Percy Hemus, were very satisfactory, and the choir sang admirably. There was much applause, especially after the chorus, "They That Sow in Tears," and Mrs. Byrne-Ivy's contralto solo, "Eye Hath Not Seen."

Rosenthal's Success in England

Moritz Rosenthal's tour of England has brought him nothing but praise, though the famous pianist had not previously been heard there for nearly nine years. The encomiums which London critics have heaped on Mr. Rosenthal's head promise much for the American tour now being booked for next season by Loudon Charlton. "Rosenthal," says the *Daily Mail*, "has matured his readings during his long absence from our shore, and to-day stands out among the foremost players of the instrument by reason of the sane, unexaggerated character of his playing, and the wide intellectual force of his personality."

A plan is on foot in London, where "Salomé" has never been performed, to produce Strauss's "Elektra" this Summer as a private enterprise. Covent Garden is proverbially slow about introducing novelties.

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Dear MUSICAL AMERICA:

A story is going the rounds to the effect that Caruso's collapse is not due so much to overwork and worry about his various domestic and other affairs as it is due to his having sung into a receiver to make records for a talking-machine, to accomplish which he had to strain his voice to the utmost. The price paid him for these records is understood to have been in the neighborhood of \$50,000.

If the story be true he has lost as much by being unable to sing in opera as he made from the talking-machine company.

With some exceptions, the great sopranos last out better than the tenors do. I presume the women are more careful than the men. As I told Constantino, the Spanish tenor, the other day, "To be a great tenor is a serious responsibility."

The moment a great tenor indulges in a little good living, and has what is generally called "a good time," he is very apt to be "down and out," especially with both our opera houses giving performances in two or three cities and shipping their tenors from one place to another as if they were so many express packages.

Apropos of Constantino, let me say that he took serious umbrage with MUSICAL AMERICA a little while ago because in an article reviewing a performance of "I Puritani" you stated that he was not in good voice the beginning of the evening, but recovered himself and finished the performance brilliantly.

Constantino took the ground that to say that he was not in good voice would hurt him, especially in Europe, where he knew the paper was read, and would give the impression that he was losing his power. I replied that if a paper were always to speak well of a singer and reduce criticism to nothing but a continuous performance of flattery, people would get disgusted, and the result would be that the paper would lose its readers, its usefulness, and be of no value to the singer himself.

Constantino argued, on the other hand, that a singer could not always be in good voice, especially in a trying climate like ours, and particularly if he were called upon to sing more often than is customary in European cities, and hence that it was unfair to pounce upon him the moment he was not at his best and record the fact.

This question of the attitude of a paper to a singer is a serious one, and probably will never be disposed of satisfactorily to all concerned.

A particular instance just occurs to me, in the case of Anthes, the German singer, who in the performance of "The Ring," had to take the place of Burrian in "Siegfried," and also in "Götterdämmerung," after he had sung in "Die Walküre," and so was face to face with a serious responsibility. Anthes is unquestionably an artist of the first rank. Were he not a singer, he would be an actor of the highest ability. He has a fine voice, but evidently his physical strength has limitations, specially when it comes to singing as much as he has done lately, particularly in Wagner rôles.

Had I not heard him in the first act of the "Walküre" my opinion of him would not have been favorable. In the love duo in that act he sang with Mme. Morena in a manner to delight the audience. Toward the end of the opera, however, his voice appeared tired.

In "Siegfried" and the "Götterdämmerung," while he gave a most artistic per-

formance, and imbued the character with a spirit, a life and charm which were satisfying as well as gratifying, his voice sounded at times very tired, so that toward the close of the opera it seemed as if he were emitting a series of vocal explosions, or bleats.

And this brings me to a consideration of the serious physical strain which is put upon our great singers, particularly in the Wagnerian performances. I discussed this matter with my old friend, Musin, the noted Belgian violinist, who has now permanently established himself in this country and has opened a Conservatoire for advanced pupils.

"Can you wonder," said Musin, "that the voices of artists get tired? The old singers in the Italian repertoire—such great ones as Grisi, Lucca, Mario, even Campanini in later years—sang through an opera *mezza voce*, and saved themselves for the big duos and the big arias. Now, in these Wagner operas, the singer is practically required to sing from *forte* to *fortissimo* all the time. Can you wonder that his voice gives out—especially when he is opposed to an orchestra of 150 men? Did Wagner have an idea that there would be such an orchestra as they have at the Metropolitan?"

"It seems to me that our modern impresarii, with regard to Wagnerian productions, are getting more catholic than the Pope; and with their great orchestras and wonderful conductors they force the singer to exert himself to a point where it is impossible for him, especially toward the end of the season, to withstand the strain."

"Well," said I, "that, perhaps, may account for the fact that so many of our good dramatic singers have in recent years developed a *tremolo*. Take, for instance, Louise Homer—certainly an artiste who has won a splendid position by dint of her fine voice and splendid artistic abilities. She developed, the other night when singing *Erda* in the "Rheingold," a *tremolo* that was positively distressing. Even Gadski, another artiste of the first rank, and one who in all her performances maintains the highest artistic standard, shows at times this tendency to a *tremolo*."

What is it? Is it that persistent singing of Wagner overstrains the vocal chords, as some eminent singers have contended? Or is it that some of them have not the proper emission, and do not know how to handle their voices? Or is it that the orchestra is so overwhelming that to make themselves heard they overstrain?

This last week I deliberately sat through the four performances of "The Ring." I had, of course, heard the various operas before, but never in one week, consecutively. I was impressed by the difference between the audience in the supplementary season and that of the regular season. The people seemed to be a more musical crowd. They were well dressed, but not as expensively dressed as you will find on the fashionable nights, but they were practically all in their seats, although three of the operas began as early as 7:30 P.M.

But there was an unmistakable sense of strain and exhaustion toward the last, with the audience as well as with the singers. As I have told you before, there is a limit to the endurance of the ears of an audience, as well as there is a limit to the endurance of the voices of the singers.

To praise Alfred Hertz, who conducted "The Ring," is easy. The man is a master, though in some of the readings I think I prefer Toscanini. But take him as a whole, Hertz's work in conducting "The Ring" was almost beyond criticism. Yet even he at times permitted the orchestra to overwhelm the singers. In the "Walküre," for instance, where the Walkyries are all on the stage, singing their best, there were times when it was impossible to hear a sound—in fact, if there had been ten times as many Walkyries on the stage you could not have heard them. And yet Mr. Hertz had his orchestra under perfect control and handled them with discretion, and certainly with regard for the singers.

What I am endeavoring to say is that one can have too much of a good thing even in an orchestra; that the orchestra can be built up to such a point of magnificent sonority that the singer, even with an unusual voice and marvellous artistic ability, is nowhere.

As Schumann-Heink wrote from Dresden, after the first performance of "Elektra": "What is a single voice up against 125 musicians, all playing *fff*?" And remember that the orchestra at the Metropolitan is 150 strong!

In the box next me during the performance of the "Götterdämmerung" were two young girls. With one it was evidently her first visit to the opera house, and also her first experience with Wagner. She had the libretto, which she endeavored to read between the acts. I could not help hearing her, before the last act, read to her companion the final stage directions, which are something as follows:

"Brünnhilde leaps wildly on to the horse and takes it with one bound into the pyre. The flames instantly blaze up and fill the entire space before the hall, seeming even to seize on the building. In terror, the women cower toward the front. Suddenly the fire falls together, leaving only a mass of smoke which collects at back and forms a cloud-bank on the horizon. The Rhine swells up mightily and sweeps over the fire. On the surface appear the Three Rhine daughters, swimming close to the fire embers. Hagen, who has watched Brünnhilde's proceedings with increasing anxiety, is much alarmed on the appearance of the Rhine daughters. He flings away hastily his spear, shield and helmet, and madly plunges into the flood, crying: 'The Ring restore me!'"

"Woglinde and Wellgunde, the Rhine maidens, twine their arms round his neck and draw him thus down below. Flosshilde, swimming before the others to the back, holds up the recovered ring joyously. Through the cloudbank on the horizon breaks an increasing red glow. In its light the Rhine is seen to have returned to its bed, and the nymphs are circling and playing with the ring on the calm waters. From the ruins of the half-burnt hall the men and women perceive with awe the light in the sky, in which now appears the Hall of Walhalla, where the gods and heroes are seen sitting together, as described by *Waltraute* in the first act. Bright flames seize on the abode of the gods, and when this is completely enveloped by them the curtain falls."

"Won't that be just great?" said the little lady in the box.

Now, while this appeared in the libretto, and is Wagner's stage direction, what really happened was that Mme. Gadski brought out a poor old skate which had done duty as *Siegfried's* horse, and took him quickly out to the rear, where a red glow was supposed to do duty for the burning pyre on which *Siegfried* is consumed, and the end of which only was in view. The building disappeared below the stage, some women sank to their knees, the waters of the Rhine—which, by the bye, was the only poor lighting effect in the whole series of the "Ring" performances—appeared to have a cataleptic fit, in the middle of which three maidens suddenly pounced on a black form supposed to be *Hagen*, while behind them another red glare proclaimed the destruction of the Walhalla.

The idea of Gadski "leaping wildly on to the horse," which had no saddle, and rushing into the burning pyre, reads very well—but, as you know, it's one of those things that don't work out.

The little lady in the box, however, sank back into her seat when it was all over and said:

"Wasn't it great! And, oh, my! the way those Rhine maidens ducked *Hagen*!"

A review of the close of the opera season and the performance of the "Götterdämmerung" in the New York American of April 11 wound up in this style:

"The singers apparently wanted the last performance of the season to be remarkable, and so put the best of their vocal accomplishments forward. The consequence was that the beautiful lyrics of the Wagner music were sung in tuneful fashion, not forced or shouted.

"Heigh ho!" concluded Mr. Gibson, with the careless artistic manner for which his kind are well known. "To those men, perhaps, I was just a trifling organist, strumming away at his little tunes, etc., etc!"

When I read this I was for a moment aghast, till it struck me that the printer had added on to the notice of the "Götterdämmerung" the end of the story of a certain Mr. Gibson, an organist who had got into trouble with his church owing to his determination to introduce a member of the "Florodora Sextet" into the choir!

These things will happen, even in the best regulated newspaper offices.

Talking of difficulties with "affinities" reminds me that they threatened recently to break up the Thomas Orchestra in Chicago through the elopement of Carl Wunderle,

first violinist, with the wife of Paul Hunke, the second trumpeter. The violinist has told how he and the trumpeter, the woman's husband, argued over the question as to whether Mrs. Hunke should remain with her husband and children or should come to him.

Meantime, it appears that Wunderle has also found a soul-mate in the wife of another musician. The mix-up, as I said, has threatened to disband the orchestra, but has been arranged by means of one divorce and two of the "soul-mates" being given up and returning to their respective homes.

The announced engagement of Mme. Nordica for the next season at the Metropolitan is a good move, for the reason that Mme. Nordica, having had a good period of rest this season, has recovered her voice completely, which was somewhat under a cloud at the opening of the season, when she gave some performances at the Manhattan Opera House.

The musical public will also be interested to know that Mme. Gadski has been engaged for next season by Mr. Dippel. This will be good news to all lovers of German opera. There are few singers who are Mme. Gadski's equal. She is not only a great singer, but a beautiful woman of marked histrionic ability.

The editor of a certain musical sheet, who was lately turned down by the State Department as our representative at the coming Haydn Centenary in Vienna, is endeavoring to brazen the matter out by publishing a copy of the original credentials, with an article stating that he is going to Vienna anyhow.

Our State Department has already notified the Austro-Hungarian Government that this gentleman's credentials have been canceled, and Mr. Oscar Sonneck, the head of the music department of the Library of Congress, appointed in his place.

If the editor in question continues his present attitude, it will probably be necessary for our State Department to also notify the Vienna police.

Your MEPHISTO.

ALL ABOARD FOR CHICAGO

Metropolitan Opera Company on Westward Trek with Full Ranks

Comprising more members than have ever before started on a tour of this country, the Metropolitan Opera Company left New York for Chicago last Sunday morning in two special trains. Three hundred and ninety-six persons occupied the fifteen sleeping cars. There were also ten baggage cars. On April 26 the company will go to Pittsburgh.

The regular list of artists of the company was increased by Zenatello, who took the place of Caruso. Seventeen performances are to be given in the Chicago Auditorium, and it was on account of the production of "Parsifal" next Sunday that such a large chorus was taken. The entire German chorus for the first time went on tour. The largest number ever carried before was 260.

The operas to be sung in Chicago are "Aida," "Die Meistersinger," "Lucia," "Cavalleria Rusticana," "Falstaff," "Madama Butterfly," "Die Walküre," "The Bartered Bride," "Le Nozze di Figaro," "Tannhäuser," "Faust," "Tristan und Isolde," "Hänsel and Gretel," "Pagliacci," "Manon" and "Götterdämmerung."

At the conclusion of the Chicago engagement Fräulein Destinn leaves the company, as do Berta Morena and Olive Fremstad. The latter joins the company specially in Chicago to sing *Kundry*. It was found at the last minute that Carl Burrian, lately bereaved by the death of his wife, would be able to go with the company.

Boston Symphony Player a Suicide

Boston, April 8.—Eric Loeffler, a cello player in the Boston Symphony Orchestra, committed suicide last night by inhaling illuminating gas. It is said that he left a note in which he attributed his act to an unsuccessful struggle against the liquor habit.

Geneva Villa for Sembrich

GENEVA, April 10.—Marcella Sembrich, after completing her many engagements in Germany, will spend the Spring on the banks of the Lake of Geneva, where she has purchased a villa.

Germaine

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FLONZALEY QUARTET SAILS FOR EUROPE

Chamber Music Organization Has
Had a Successful Tour in
This Country

The Flonzaley Quartet, after a season that has been replete with success, sailed on Saturday on the steamship *Cleveland*. The Flonzaleys' work this year—their second under Loudon Charlton's managerial direction—has made a deep impression, and it is safe to say that they are now securely entrenched among the very best chamber-music organizations of the United States—if not, in truth, of the world.

As Philip Hale, the Boston critic, wrote recently, "the Flonzaleys need fear no rival in this country," while the concluding concert of the series of three given in Boston he characterized as "the most brilliant in the history of chamber-music in this city within the last twenty years," adding: "Attack, rhythm, singing of melody with unerring balance in accompaniment, taste both musical and poetic, and euphony almost incredible distinguish the performance of the Flonzaleys and give this quartet a unique and glorious position."

As is generally known, the Flonzaley Quartet was founded in 1903 by E. J. de Coppet. After winning widespread fame through its playing at soirées at the Coppet home and the Swiss villa "Flonzaley," on Lake Geneva, the quartet became an independent body, devoting its efforts exclusively to a public career. Several tours of Europe served to make it well known abroad, while two American tours have won nothing but enthusiastic praise of public and critics. The past season has been a busy one. Three concerts have been given in Boston, two in Chicago and four in New York, in addition to numerous appearances under special auspices, while trips through the South and Middle West have embraced the principal cities of those sections.

During the Summer the Flonzaleys will continue their daily practice in Lausanne, Switzerland, where they have a Summer home, and will make a tour of Holland, Germany and France before returning to this country early in December. It is highly probable that their next American tour will take them to the Pacific Coast. A series of six New York concerts is already projected. The members of the quartet are: Adolfo Betti, first violin; Alfred Pochon, second violin; Ugo Ara, viola, and Iwan Chambeau, cello.

MUSIC IN NEW ORLEANS

City Is Assured a Season of French
Grand Opera

NEW ORLEANS, April 10.—The song recital given by Lena Little, contralto, was largely attended. The artist has lost none of the charms of voice or art that had made her such a popular singer. It has been many years since this city has heard so attractive a program rendered with such conviction. The songs were by Mozart, Brahms, Strauss, Fauré, MacDowell and Lemaire. Throughout the evening Miss Little was enthusiastically applauded, and at the conclusion was forced to grant several encores.

Latest reports from Europe say that French opera in this city is an assured fact. M. Layolle, the impresario, is busily engaged in selecting his artists. If promises are fulfilled the troupe for the coming Winter will be the best ever brought here.

Carl Weiss gave an interesting talk before the Music Teachers' Association on "The Motif." H. L.

Lachmund Pupil Graduates

Corina Henriques, a piano pupil of Carl V. Lachmund, gave a recital in the assembly hall of the Lachmund Conservatory of Music, No. 132 West Eighty-fifth street, on Monday evening, April 12. Miss Henriques, whose home is in Buenos Ayres, South America, has completed the artists' course with Mr. Lachmund, and will return to her native country to take up concert work and

teaching. The young player proved herself to be an artist of no mean attainments, playing the exacting program with ease and finish. Her various numbers were: Sonata, "Appassionata," Beethoven; Prelude, MacDowell; Barcarolle, Nicode; Valse, Lachmund; Nocturne, Etude and Ballade, Chopin; "Soirée de Vienne," Schubert-Liszt; Chant Polonaise, Chopin-Liszt, and Rhapsodie Hongroise, No. 8, Liszt.

WAGNER MUSIC BY THOMAS ORCHESTRA

Director Stock Gives Noteworthy
Performance of "Parsifal"
Selections

CHICAGO, April 12.—Holy Week closed with significant ministry from the Theodore Thomas Orchestra in a classic program, dignified and lofty, with a finale furnished in selection from Wagner's "Parsifal." The D Major Suite of Bach, No. 3, does not reach the profound depths sounded in a number of his other works, yet it was a good name to conjure with in beginning and by contrast with what followed was a most enjoyable and delightful offering, although it was a trifle wearisome in the overture. The performance generally was clean, accurate and highly polished.

The Symphonic selection of the afternoon was Haydn's No. 8, in B Flat, and it enjoyed a beautiful performance, showing the finest effect of ensemble playing that could be desired, vital in all matters of real values, one of the season's most refined and notable offerings. The playing of the solo in the finale by Mr. Kramer, the first violinist, was particularly acceptable.

The final portion of the program was given over to selections of Wagner's "Parsifal," Procession of the Knights of the Holy Grail, *Klingsor's* Magic Garden and the Flower Girls, and Good Friday Spell. Transformation scene and glorification, all played *con amore* under the able direction of Frederick Stock. Indeed, he did this work so well that one wonders if the distinguished Wagnerian directors who are to present the work this week with all its scenic environment can secure better effects for playing upon the imagination.

C. E. N.

Dr. Lawson, Teacher and Singer

Dr. Franklin Lawson, who will be the principal tenor with the Dresden Orchestra on its tour of this country, made his first appearances with that organization in Syracuse, N. Y., on April 12, 13 and 14, in "Aida," "Walpurgis Night" and "Hör' Novissima."

The pupils of Dr. Lawson have been successful in several recent appearances, among which may be mentioned the singing of Helen Kloborg at a musicale at the Hotel Plaza on April 4, on which occasion she was heartily applauded and encored. Mrs. Josephine Zipperlin, contralto, has been engaged for the choir of the Wickliff Presbyterian Church of Newark, N. J. Mrs. Gertrude Knowles, soprano, has been substituting for some of the best sopranos in New York, appearing for Edith Chapman Gould recently at the Lenox Avenue Collegiate Church. She was also special soloist at the Bloomingdale Reformed Church on Easter Sunday.

Plans of Mary Garden

Mary Garden will create several new rôles next season, one or more of which will be in works by Massenet. She denied that there was anything but an *entente cordiale* existing between her and Hammerstein. She will not sing "Monna Vanna" or "Elektra" because they call for too much coloratura singing. She is much interested in the opera written about the character of Cleopatra from the libretto of Pierre Souys, with music by Erlanger, and she expressed her surety that the American public will like it when she appears in it next season.

Easter Music at St. Mark's

A special musical service was given on Easter Sunday in St. Mark's Lutheran Church, New York City, under the direction of William J. Rathgeber, the organist and choirmaster, when the choir, assisted by H. E. Crabtree, tenor, and Harry Chapman, Jr., basso, sang Stainer's "Crucifixion."

CLARA CLEMENS IN N. Y. SONG RECITAL

Mark Twain and Other Celebrities
Applaud Young Contralto,
Who Scores Success

The diplomatic and financial, as well as the musical and social, worlds were very well represented in the large and extremely select audience that greeted Clara Clemens at her concert in conjunction with Lillian Littlehales, the cellist, in Mendelssohn Hall Tuesday night. Andrew D. White, ex-Ambassador to Russia and to Germany, was a markedly enthusiastic auditor, as were H. H. Rogers, the great Standard Oil magnate, owner of the Virginian Railway, and the artist's distinguished father, Mark Twain, as well as a number of other men and women prominent in the social and literary world.

Miss Clemens was in good voice, and was enthusiastically received. Many bouquets of flowers were bestowed upon her, and her father personally carried his floral tribute to the footlights during his daughter's temporary absence from the stage, and left it there, refusing the almost vocalized invitation of the audience for a speech in the tremendous volley of hand-clapping given him.

Miss Clemens's program embraced compositions by Handel, Debussy, Scarlatti, Coldara, Schubert, Schumann, Strauss, Gabilowitsch, Tirindelli, Sjorgen, Bath, White, Chadwick and Vannuccini. She pleased her audience extremely in her singing of "Flow Gently, Sweet Afton," and displayed to excellent advantage her really excellent, sonorous contralto voice in "Ariettes Oubliées." Charles Wark accompanied her most artistically.

Miss Littlehales played a sonata by Gailiard with much technical finish and expression, and also gave the cello obbligato to Miss Clemens's singing of "Das Spielman" and "La Visione."

HAMMERSTEIN EASTWARD HO!

Numerous Operatic Stars of the Man-
hattan Sail with Impresario

The general exodus of the operatic personnel included Oscar Hammerstein himself, who sailed last Tuesday morning on the *Kronprinz Wilhelm*, of the Hamburg line. Hammerstein will go directly to Paris, remaining there but a few hours, as he must hurry to Berlin to confer with Richard Strauss concerning the production of "Elektra." The latter, he said, has already cabled that he wants Labia to sing the title rôle.

Hammerstein said that he would try to induce Strauss to come to the Manhattan to lead his operas, "Salomé" and "Elektra."

Concerning the educational season of opera to be given in English, he said it depended in a measure on the artists he found abroad whether the plan would be executed or not. He further explained that half a dozen of them had been engaged, and if they are as good as expected and their demands not out of all reason they will be employed as the principals for the season, starting in August. No novelties will be attempted, his intention being to stick to the regular repertoire.

Apropos of the past season he said: "I have had a most successful year, closing with a very prosperous two weeks in Boston. I feel more firmly established than ever. By this time next year I will be making arrangements for the opening of my opera house in Brooklyn, which work will be begun as soon as I get back. I think I am fortunate in possessing the exclusive rights to 'Thais,' 'Louise,' 'Pelléas et Mélisande' and 'Salomé.' These are the best-liked operas in the repertoire, and are capital enough for any manager."

Hammerstein returns in June. Cleofonte Campanini and his wife were also on the vessel. He will conduct during the season at Covent Garden, thence going to Bologna, following which he will be at the San Carlos Opera House, in Naples, where he will remain all of next Winter. "I am glad that I am leaving appreciated by the public," he said.

Among the other passengers were Mr. and Mrs. Mario Sammarco, Giuseppe Tacani, Mr. and Mrs. William J. Guard, Hec-

tor Dufranne, Maurice Valles, Gianoli-Galletti and Mr. and Mrs. Jacques Coini.

Mary Garden will sail next Tuesday, April 20, for Paris. As to any misunderstanding now existing between her and the impresario, this was scouted by the latter.

ST. PAUL CLUB ENDS SUCCESSFUL SEASON

Annual Meeting of Orchestra Asso-
ciation Elects Some New
Officers

ST. PAUL, April 10.—The Schubert Club closed its season yesterday with an excellent concert in Elks' Hall.

The special feature of the occasion was the appearance of a male chorus of twenty selected voices, under the direction of Harry E. Phillips. Beautiful and well-blended tone quality in ample volume and tastefully shaded, made of Grieg's "The Great White Way," Sullivan's "The Long Day Closes" and Wagner's "Pilgrims' Chorus," a group which was greatly enjoyed and warmly applauded. The "Grail" music, from Wagner's "Parsifal," was sung with appropriate reverence and dignity, with Mildred Phillips at the piano and Bessie Godkin at the organ.

Margarethe Pettersen made her first appearance in St. Paul, following an extended period of study in Berlin, in Chopin's Fantasia, op. 49. Alma Peterson, with Lima O'Brien at the piano, completed the program with a group of songs by Tschaiikowsky, Schumann, La Farge, Walter Logan and Helen Ware.

The annual meeting of the St. Paul Symphony Orchestra Association has been held. Oscar Kalman was re-elected president and D. S. Culver made treasurer in the place of Gustave Scholle, who has gone to Washington.

The resignation of Mrs. F. H. Snyder was regretfully accepted and a vote of thanks extended for her valuable services, which have been given gratuitously through her interest in the organization. Mrs. Snyder will spend the coming season in European travel and study. Hiram F. Frankel was made business manager. F. L. C. B.

Denver Music Club Disbands

DENVER, April 5.—The Tuesday Musical Club, for twenty years the most prominent musical organization in this city, closed its career with its last concert on March 26. Glenn Hall, tenor, and Frank McCarroll, organist, being the soloists. It has been the function of the club to encourage in its members and the concert-goers of the city a liking for good music, and it has performed its duty faithfully, bringing many great artists to Denver, and developing talent from its ranks. Hattie Louise Sims, the director, has been with the club many years, and has accomplished much in her time of service. Though it is unfortunate that the club should disband, it is well that it should do so with an unbroken record of efficiency and usefulness.

Musical Students Hear Elwes

The students of the Institute of Musical Art listened on Tuesday to a recital of English, French and German songs given by Gervase Elwes, accompanied by Mr. Falkenstein. Mr. Elwes was in fine voice. He returned to England Wednesday on the *Mauretania*.

Mme. Caroline Gardner Clarke-Bartlett, of Boston, announces a recital of songs to be given in Jordan Hall April 24, at 3 P.M. This will be her last recital prior to sailing early in May for Europe with Mme. Nordica, whose guest she will be during the coming London season. D. L. L.

Fraulein

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BRATTLEBORO ORGAN BUILDERS PLAY IN ORCHESTRA



An Orchestra of Clerks, Draughtsmen, Pipe Organ Voicers and Tuners, Carvers, Case Makers, Action Makers and Pipe Decorators Maintained by the Estey Organ Company in Brattleboro, Vt.

BRATTLEBORO, Vt., April 12.—Among Brattleboro's numerous musical organizations is the Estey Orchestra, a body of professional and amateur musicians, under the direction of Edwin C. Hall, formerly of Philadelphia. It is composed wholly of employees of the Estey Organ Co., and is maintained by the company. The rehearsals are held Friday afternoons from four until six o'clock, at the company's expense, in the piano wareroom at the Estey factory. The sole object of the company is to encourage young musical talent and give an opportunity for study and practice under a competent director.

The equipment of the orchestra is fur-

nished by the company. All music, and such instruments as are needed, are cheerfully purchased and turned over to the men for their use. The instrumentation is as follows: Four first violins, three second violins, two violas, two cellos, two basses, flute, oboe, two clarinets, two cornets, trombone, tympani and piano. These instruments are played by one draughtsman, seven pipe organ voicers and tuners, six reed organ voicers and tuners, one clerk, one pipe decorator, one carver, one case-maker and four action makers.

When a program has been sufficiently rehearsed, so that the men are familiar with their parts, which, as many are beginners, requires a great deal of time and hard work, a "public rehearsal" is held in the large brick erecting shop, and the em-

ployees, with their families and friends and the general public crowd the two connected buildings.

Edwin C. Hall, the director, was a pupil of Zimmerman and Hahn, of Philadelphia, and the last of his studying was with Henry Schraedick. While in Philadelphia he played with the Symphony Society; afterward, one season with the Chicago Festival Orchestra. He has met with success as a teacher, some of his pupils now holding scholarships under the best teachers, or playing successful engagements. He was for a number of years employed in the Philadelphia warerooms of the Estey Co. as a piano tuner, during which time he became interested in organ construction, and came to Brattleboro three years ago to learn pipe-organ building.

SPARTANBURG PLANS A GREAT FESTIVAL

Two Orchestras and Numerous Soloists Will Help Celebrate Fifteenth Anniversary

SPARTANBURG, S. C., April 10.—The South Atlantic States Music Festival will give its fifteenth series of concerts on April 20, 21, 22 and 23, in Spartanburg, at the auditorium of Converse College.

The Dresden Philharmonic Orchestra, the New York Symphony Orchestra, Walter Damrosch, director, and the Converse College Choral Society of 200 voices, Arthur L. Manchester, conductor, will furnish the ensemble numbers on the various programs. The soloists will be Mme. Jeanne Jomelli, Mme. Olive Fremstad, Corinne Rider-Kelsey, Nevada Van Der Veer, Reed Miller, Gustav Holmquist and Alexander Saslavski. The accompaniments will be played by Mary Hart Law and Myrtal C. Palmer.

There will be six concerts, with special programs devoted to the Dresden Orchestra — "Eugene Onegin," Mendelssohn, Tchaikowsky and Chabrier; "The Creation," Dvorák, Bruch, Berlioz and Elgar, and an artists' night, at which Mme. Fremstad and Gustav Holmquist will be assisted by the Damrosch Orchestra.

MME. LITSNER'S SUCCESS

Her Recently Established Class of Pupils Make Gratifying Progress

During the early part of the present season Mme. A. Litsner, a teacher of singing who has had a long and gratifying career in Europe, opened a New York studio, with a view to putting into practice certain principles regarding voice-training which she resolved upon as the result of a lifelong study of this subject. By December she had gathered about her a class of young women who have worked assiduously to carry out Mme. Litsner's ideas, which, as expressed in her own words, are intended "to acquire for the pupil a rich, full, substantial medium voice, leading eventually to the proper development of the high and low tones."

Mme. Litsner believes that singing is a natural function, and that it should in no way tire the voice nor cause needless exertion on the part of the performer.

"It has been a source of great satisfaction," she says, "to have my pupils observe that by following my instruction they may sing without the slightest feeling of fatigue or wear and tear on the vocal mechanism. As my New York class has been at work with me for only a short time, I cannot as yet show publicly what I have done, but by

next Winter I hope to be able to produce a few pupils through whom my simple and natural method will, I trust, bring help to others."

Interesting and significant testimonials have been received from these students, among whom are Mabel Lenore Geist, Miss E. V. Smith, Beatrice Cooper, Hilda Brainos, Elaine D. Gilbert and Helen Villefen. In every case the writer makes special mention of an ability to sing with much greater ease than before the course of instruction was begun. These letters indicate, furthermore, a strong feeling of confidence in the methods used by Mme. Litsner.

Mme. Litsner's laurels, so far, consist of first prizes of the Paris Conservatory of Music, gold medals of the Académie des Beaux Arts of France, memorial locket of the French Government, City of Lille and "Academic Palms," the only decoration of its sort bestowed upon a woman by the French Government. She is also an honorary member of the Society "Mehul" of Belgium.

Susan Strong, the American soprano who now keeps a laundry in London, was the soloist at a Wagner Concert given at Bournemouth a few days ago.

Ferruccio Busoni, the pianist, gives a series of three recitals in London during the first half of May.

W. M. RUMMEL IN LONDON

Washington Composer Kept Busy in Various European Cities

LONDON, April 5.—William Morse Rummel, the American violinist, from Washington, D. C., has been in London lately, and has been playing in private, also playing for Thomas Beecham, looking toward an engagement with his orchestra. He left again to fulfil some engagements in Germany, but returns to London for the "season." His brother, Walter, composer and pianist, is coming here in May to accompany a group of his own songs, which Gail Gardner is to sing at her London debut. The three Brothers Rummel go to Norway in July, where they bury themselves in work amid the most wild and glorious mountain scenery, eight hours from the nearest city (Bergen), and two hours' walk from the nearest village.

L. J. P.

Xaver Scharwenka journeyed from Berlin to Bucharest recently to play his new piano concerto for the Queen of Roumania, to whom it is dedicated.

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SCHUMANN-HEINK'S TRIUMPH IN LONDON

Popular Contralto Appears at Concert at Which D'Indy Makes Debut in England

LONDON, April 3.—One of the greatest events of the musical season here, of special interest to Americans, took place last Saturday, when "our" Schumann-Heink appeared as soloist at Queen's Hall. Mme. Schumann-Heink was in splendid form, and aroused her hearers to tremendous enthusiasm.

She sang first a Mozart aria from "La Clemenzadi Tito"—"Non piu di fiori," with Corno di Bassetto obbligato played by Mr. F. Gomez. Mme. Schumann-Heink showed herself mistress of the art of bel canto in this number, doing some astonishingly fine pianissimo work, and taking high staccato tones almost like a skilled coloratura soprano. It was a marvelous performance.

Later on the program Mme. Schumann-Heink gave a group of three Schubert songs, with orchestral accompaniment. They were "Die Junge Nonne"—Liszt orchestration; "Der Tod und Das Mädchen," accompaniment orchestrated by Mottl; "Der Erlkönig," Schubert-Berlioz. These received a wonderful interpretation, and after their performance Mme. Schumann-Heink was recalled again and again.

Another special feature of the concert was the first appearance in England of Vincent D'Indy, the great French composer, who conducted the first performance here of his "Wallenstein" Trilogie, which proved to be an interesting and powerful work. The themes were strong and very individual throughout, the development interesting, and the "color" in the orchestration rich and varied. The work was enthusiastically received.

For the rest Henry Wood conducted a fine performance of the "Freischütz" Overture and the second orchestral suite which Sir Edward Elgar has recently developed out of his childish work, composed at the age of twelve years. This suite is called "The Wand of Youth," and is in five short numbers.

After the performance I had the pleasure of an interview with Mme. Schumann-Heink, in which she told me of her plans. She was to leave London early the next morning via Dover-Calais for the Continent, where she has her Seventh Concert in Hamburg before a sold-out house. She has indeed been going from one triumph to another in Posen, Leipzig, Berlin, Breslau, Goerlitz, Vienna and Hamburg, where she has been greeted by splendid audiences.

From Hamburg Mme. Schumann-Heink goes again to Berlin for her third recital in Philharmonic Hall, a "guest" appearance as *Orfeo* (Gluck) at the Royal Opera, followed by other "guest" appearances at the Royal Opera, and on April 10 she sings for the benefit of the American Church at a musicale. She then leaves Berlin for "guest" performances at Düsseldorf, Frankfurt, her second recital at Munich, a second concert at Wiesbaden, and on April 27 she goes to Paris for her first recital there. On April 29 and May 6 she does *Fides* ("Le Prophete"—Meyerbeer) in

GABRILOWITSCH AT "MARK TWAIN'S" HOME



From Left to Right: Ossip Gabrilowitsch, the Russian Pianist; Dr. Edward Quintard, "Mark Twain's" Physician, and Clara Clemens, the Contralto

During Ossip Gabrilowitsch's present visit to this country he was a guest at the country home of Samuel Clemens, the American humorist, at Redding, Conn. "Mark Twain" is a great lover of music, and besides the interest he takes in his daughter's career, he enjoys entertaining at "Stormfield," his attractive home in Redding, Conn., such musical celebrities as have had the privilege of his friendship. The photograph shown herewith was taken by Charles Wark, Miss Clemens's accompanist.

French at the Royal Opera in Brussels, where on February 14 she appeared at an orchestral concert and had a typical stormy French success, which resulted in these two "guest" engagements at the opera.

Mme. Schumann-Heink has recently received special request from Richard Strauss to sing the rôle of *Clytemnestra* in "Elektra" at the Dresden Royal Opera, where she created the rôle at its *première*. This she declined, and says that for her "Elektra" is now a closed book, and she intends devoting herself henceforth entirely to concerts, and mostly to the works of the old masters.

Mme. Schumann-Heink and Mr. Rapp sail for home—"Home, Sweet Home," as they expressed it—on May 21 on the *Deutschland* from Cherbourg to enable her to fill an engagement in Evanston, Ill., on June 4. Her tour of America for next year is now practically filled—merely requires to be routed.

Another American début of much interest took place on Tuesday afternoon, when Anita Rio, the well-known soprano, gave a recital in Bechstein Hall. Her initial appearance was attended with much success, the audience being very enthusiastic and the press notices all very complimentary and favorable.

Anton Van Rooy was the soloist at the last of the Concerts Ysaye of the season in Brussels.

LEONE SINIGAGLIA'S SERENADE PERFORMED

Italian Composer's New and Simple Work Played at Final Hess-Schroeder Concert

The last of the concerts of chamber-music by the Hess-Schroeder Quartet of Boston, which had been postponed because of death in the family of Professor Willy Hess, took place in Mendelssohn Hall, New York, on Wednesday evening of last week. The serious musical season is at its fag end, and it was not surprising that the audience was not numerous. It was, however, kindly and appreciative.

The program was made up of three compositions, two of which are as household words to the lovers of chamber-music, namely, Schubert's posthumous Quartet in D Minor and Beethoven's Quartet in G, op. 18, No. 2. Between them came a novelty in the shape of a serenade for violin, viola and cello, by Leone Sinigaglia. This composer, as a representative of the serious side of Italian music, has been considerably in evidence of late—not here so much as in Germany, where chamber-music is cultivated more assiduously than it is in his native land.

The work has four movements—an allegro in march rhythm, an intermezzo of a minuet character, a slow movement set down as an "Egloga," and at the last a merry capriccio. Sinigaglia's music, even with so opposite an exposition of its purport, is not of large significance. Pretty and graceful, it did not make an impression of profound beauty, in spite of the devoted efforts of Hess, Ferir and Schroeder. It gave pleasure, but it is not likely to have a lasting place in the programs of chamber-music players.

The playing of the quartet again bore its familiar stamp, there being noticeable the absolute correctness of technic, perfect balance of parts and artistic insight into the spirit of the music they aim to interpret, as was the tendency to lean to the coldly classical and to eschew the emotional.

Camille Saint-Saëns has returned to Paris to superintend the production of his "Henri VIII" at the Opéra.

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MILWAUKEE UPLIFT SOCIETY A SUCCESS

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MILWAUKEE, April 12.—The People's Uplift Musical Society, recently organized to provide the best music for the working classes of the city, is proving to be a wonderful success. Eleven concerts have been given thus far, all well attended by enthusiastic audiences. Concerts are given each Sunday afternoon, refreshments are served after the event, and everything is made as informal as possible. The purpose of the society is to offer the best possible music, with its refining influences, at the lowest possible prices.

Mme. Fremstad's recital before the German Club of Milwaukee was one of the most artistic features of the club's present musical season, and the great hall was filled with an audience which was liberal with its applause. Her lieder program, consisting of Schubert, Schumann, Strauss, Wolf and Grieg songs, was most pleasing to her audience, and her brilliant singing was most effective. The accompaniments were well played by Arthur Rosenstein, who also performed a group of three piano solos.

Two recent concerts by the glee and mandolin clubs of Beloit College carried Milwaukee by storm. This was the twenty-fourth annual tour of the organizations, and unusually elaborate programs were presented. The audiences were large and enthusiastic.

A reunion of all of the old members of

Milwaukee's well-known musical societies and organizations will be one of the features of the great homecoming celebration which will be held in Milwaukee during the early part of next August. Many of the musical organizations were formed in the early 50's, and early members are scattered the country over. It is expected that hundreds of people will return to the Wisconsin city and commemorate the founding of the musical societies which have done so much for the city. M. N. S.

Mme. Ziegler's New Studio

Mme. Anna E. Ziegler announces that after April 15 she will change her address from No. 163 West Forty-ninth street to No. 1425 Broadway (Metropolitan Opera Building), where she will continue her teaching throughout the Summer, alternating in the hottest months between that and Brookfield, Conn., where she expects to have a select class of pupils for private and normal class work. At the latter place Mme. Ziegler will begin her lecture course on the hygiene of the singer and the singer's and speaker's voice. In the month of May several of Mme. Ziegler's artist pupils will give their separate debut concerts in the Carnegie Lyceum.

Miss Denison's Studio Open This Summer

Emma K. Denison will be in New York through the Summer and will teach in her studio, No. 113 West Twelfth street. Miss Denison has been studying during the season of 1908-09 at the Institute of Musical Art, and announces that she feels better equipped than formerly to give instruction in voice culture, sight-singing and ear-training.

GERTRUDE AULD MAKES HER DEBUT IN LONDON

American Singer Creates a Favorable Impression, and Is Now Preparing for Grand Opera

LONDON, April 5.—An interesting American artist appeared at Bechstein Hall last week when Gertrude Auld made her debut in a vocal recital. She possesses a lyric soprano voice of wide range, which she also uses to advantage in coloratura work. On this occasion her program opened with an expressive French group, consisting of "Printemps," "Lentz," "L'Hereux," "Vagabond," Bruneau; "La Chanson d'Esmeralda," Servais, and Debussy's "Mandolin." The second number was the "Air du Rossignol," with flute obbligato, from Victor Massé's opera, "Le Noces de Jeannette," which had to be partly repeated in order to satisfy the enthusiastic audience. This was followed by a third group, containing Dvůřák's "Songs My Mother Taught Me," "Do You Remember?" by Godard; "Each Rose," by Aylward, which had to be repeated; Chadwick's "Folk Song," which has been one of the most grateful of all her repertoire, as she has invariably had to repeat it. The fourth group opened with Brahms's "Immer Leise," next being "Love's Mystery," by Albert Küssner, a promising young American composer; third being "Le Nil," by Leroux, with cello obbligato, and the program ending with "Une Poce Poca Fa," from Donizetti's "Barbier de Seville." Mme. Auld was much gratified at her success with the audience, and was given very good criticisms by the critics. After her recital she went immediately to Dorchester House, the home of the American Ambassador, where a dinner given to the Earl of Granade and his American bride was in progress, and there Mme. Auld repeated the aria and many of the songs from her recital program.

Mme. Auld, who is Mrs. Arthur Thomas in private life, is a native of Sacramento, Cal., and sang much there as a child, studying, as she matured, with F. A. Bacon, who is now in Los Angeles, and H. B. Pasmore, of San Francisco, and gained a wide local reputation. She then came abroad and studied for two years in Paris with Mathilde Marchesi, preparing for concert work. She made such a success, however, at that time in public and private work in Paris and London that Mme. Marchesi offered her two years' further tuition free if she wished to prepare for opera. She was then under the patronage of the Dowager Marchioness of Dufferin and Ava,

whose husband was then English Ambassador to France. Before being able to carry out this plan Mme. Auld was called back to America, where she undertook a concert tour. This was interrupted by her marriage and retirement.

Last year she again took up her music seriously, giving successful recitals in the South and singing in and around New York, and returning last Summer to Paris to coach again with Marchesi. She has received so much encouragement to go in for an operatic career that Mme. Auld is now planning to return to Paris to coach lyric and coloratura rôles with Mme. Marchesi. L. J. P.

Frederic Martin's Spring Tours

Frederic Martin, bass, has been booked by his managers, Messrs. Haensel & Jones, for the most extensive Spring tour he has ever undertaken. Beginning Easter he will go on a Western trip, singing in Denver, Milwaukee and Madison, Wis.; Chicago, Washington, Pa., and on a Southern tour, appearing in Cumberland, Md.; Charlottesville, Va.; Lynchburg, Va.; Roanoke, Va.; Asheville, N. C.; Raleigh, N. C.; Florence, S. C.; Charlotte, N. C., and Richmond, Va. During the five weeks which he will be in the South Mr. Martin will sing in many festivals, as well as concerts.

Luigi Von Kunits in Findlay, O.

FINDLAY, O., April 12.—Luigi Von Kunits, the popular violinist of Pittsburgh, gave a recital at the Findlay College Conservatory of Music, assisted by Mrs. J. J. Jelley, on April 2. The program, which contained Tartini's "Devil's Trill" Sonata, the Bach Chaconne, the Beethoven Romance in G, Schumann's "At the Fountain," the Mendelssohn Concerto, a Spohr Adagio, and Paganini's "Non più mesta," was played with remarkable technique and aroused great enthusiasm. The Tartini and Paganini selections were especially well played.

Finds It's an Excellent Medium

St. LOUIS, April 5, 1909.
To the Editor of MUSICAL AMERICA:
Enclosed please find check for subscription for Mrs. W. A. Applegate, of Indianapolis. I look forward to receiving your excellent publication, and find it a splendid medium for keeping in touch with the musical situation. HERBERT W. COST.

A company of Vienna amateurs will shortly revive Jean-Jacques Rousseau's opera, "Le Devin du Village," which was first given at Fontainebleau, before Louis XV, in 1752.

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AMERICANS ACTIVE IN BERLIN

Elsa Hirschberg, of Ohio, Makes a Successful Début—Jeanne Rowan, of New York, Plays with Blüthner Orchestra—Elena Gerhardt Popular

BERLIN, April 1.—Without a doubt the most successful singer to make her début in Berlin this Winter is Elsa Hirschberg, of Newark, O. She elicited the most flattering praise from press and public at her song recital in Beethoven Hall last week. Miss Hirschberg has a mezzo voice of rare compass, brilliancy and color, which she has brought to a splendid degree of training. She graduated from the Denison University Conservatory of Music under Jennie E. Blinn (a pupil of Randegger) in 1907. She then came abroad and entered on a course of singing with Frau Professor Ida Lürig. Mme. Lürig was for many years connected with Mme. Marchesi, in Paris, as head assistant, and also as head of the Royal Opera School, in Warsaw, for four years.

Miss Hirschberg is going home on June 1 for a Summer visit, and will then return to study for opera next year.

Ingo Simon, tenor, and Eleanor Cleaver Simon, contralto, founders of the Della Sedie School of Singing in London, gave a concert in the Bechstein Hall, presenting a program of old Italian, French and German arias and folk songs. Brahms and Loewe, from the moderns, were also represented.

Jeanne Rowan, of New York, played with the Blüthner Orchestra Friday evening in the Blüthner Hall. She is a pupil of Richard Burmeister. Her teacher directed the orchestra, and Ellen Forena, soprano, formerly of the Metropolitan Opera, assisted. The following program was successfully rendered:

"Wandererfantasie," Schubert, Jeanne Rowan; Arie der Salomé aus "Herodias," Massenet, Ellen Forena; Nocturne in C-moll, op. 48 No. 1, Polonaise in A-dur, op. 53, Chopin, Jeanne Rowan; "Liebesfeier," Weingartner, "Aeolsharfe," "Vergebliches Ständchen," Brahms, Ellen Forena; Concerto pathétique, Liszt, Jeanne Rowan.

Gretel Forst, from the Vienna Royal Opera, gave a "liederabend" in the Bechstein Hall Friday, and displayed an excellent light soprano voice and sang a program of Handel, Brahms, Strauss and Wolf songs, the majority of the program being given to Brahms.

Elena Gerhardt gave her third and last song recital in Berlin for the Winter in Beethoven Hall Saturday evening. As usual, Professor Arthur Nikisch was at the piano, and their "team work" reputation was not only sustained, but strengthened. Gerhardt's reputation as a lieder singer was made more in the quality of her singing than on the quality of her voice, but her voice is in no wise disappointing; even, free, well colored and as fresh as her personal appearance is to look at. She is an ideal concert singer. From Schubert, which came first on the program, she sang "Heiss mich nicht reden," "Das Fischer-mädchen," Romanze aus Rosamund, "Auf den Wasser zu singen" and "Die junge

Nonne." These were followed by a row from Tschaikowsky, one of Goldmark's, one of Rubinstein's, two by Jensen, and the evening closed with Hugo Wolf, four songs.

Mme. Grace MacKenzie Wood gave the first of a series of Spring musicales in her



ELSA HIRSCHBERG

This Newark (Ohio) Singer Won Favor at Her Début in Berlin Recently

studio apartment Saturday. Mrs. Ella Backus Behr, an artist pianist, formerly of Kansas City, but now locating in New York, played from Liszt, Rubinstein and Beethoven. She has an exquisitely poetic touch and is well gifted musically and technically.

Margarethe Pfefferkorn, standing at the head of her profession in Denmark, is a contralto with a splendid voice and delivery. She has come to Berlin to study the methods of breathing and tone placing with Mme. Wood.

Mme. Schumann-Heink gives her last Berlin public recital on the 2d. She is also to give a big charity concert under the auspices of the Embassy of the American Church on April 10. JASON MOORE.

Wiesbaden's festival opera week will be concurrent with the National Sängerfest at Frankfurt-on-Main in May. Mozart's

"Don Juan," Goldmark's "Die Königin von Saba" and Lortzing's "Der Wildschütz" will be sung.

Miss Yaw's Advice to Students

According to Ellen Beach Yaw, the soprano, a proper and thorough preparation at home is the secret of a great deal of success which is gained by girls who go abroad to study singing. "Get some knowledge of the language of the country where you wish to study. Familiarize yourself with a number of rôles in operas suited to your voice. Learn a repertoire of songs, so that when you get to Europe you will have something to build upon and will not have to waste your valuable time learning that which you could have easily learned at home. On account of their limited means girls going abroad try to crowd too much study into a short space of time," she says.

Walter Damrosch Tells a Story

Walter Damrosch said recently that "there would be fewer divorces in America if there were more high grade music in the home." Elaborating this ingenious argu-

ment afterward, he told an appropriate story.

"In too many homes," he said, "the ignorance of music is as lamentable as was the oysterman's ignorance at the band concert one Winter night. The contestants blew into their great horns as if to burst their lungs. The drummers banged their drums with might and main. Cheeks were red and round like apples. Eyes almost started from their sockets.

"The oysterman enjoyed it all. But his attention was distracted by a deaf old gentleman who, in the pianissimo passages, put a large silver ear trumpet to his ear. Whenever he did this the oysterman sneered.

"And at last his honest hatred of anything approaching sham overcame the man's reserve. He elbowed his way to the deaf old gentleman and said:

"Look here: that don't go here. Everybody knows you can't play that with your ear. Put it away, mister. You can't fool us."

Moriz Rosenthal is playing an original Humoresque and Fugato on themes by Johann Strauss this season in Europe.

MARISKA-ALDRICH TO STUDY ABROAD

Noted Operatic Star Will Prepare New Roles for Appearances Next Season

Mme. Mariska-Aldrich, who has concluded her first year's engagement at the Manhattan Opera House, will sail shortly for France and Italy to continue her studies and prepare several new rôles for next season. It is greatly to the credit of this charming singer that she was called upon during her first year in opera to appear not "two or three times a month," as she had expected at the outset of the season, but on an average of twice a week, either in Philadelphia or New York, and in a repertoire that was for the most part entirely different from that which she had acquired.

It was a plucky thing for this young woman to take her place with the older artists and assume important rôles upon short notice, without adequate rehearsal (in some cases none whatever), in operas that she had not previously studied. Her third appearance in Philadelphia as the *Seeress*, in the "Masked Ball," led the conservative *Public Ledger* of that city to remark: "Mariska-Aldrich as *Ulricka* not merely sang well, but was much less stiff and conventional, and invested the part with genuine dramatic significance, which proved that hitherto her histrionic talents have merely been dormant, by no means non-existent, as some have supposed."

It is evident that if all the predictions made for this débutante at the beginning of the season have not been realized it is simply and solely for the reasons referred to. That she is gifted with a beautiful voice and personality none will deny; that she has the dramatic instinct and temperament is apparent, and that she will have the opportunity to demonstrate it another season is certain, for few of Mr. Hammerstein's artists are in higher favor than Mme. Aldrich.



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MME. MARISKA-ALDRICH

American Singer, Who Has Made a Success at the Manhattan Opera This Season

"I do not expect much of you the first season," Mr. Hammerstein is reported to have said to her. "It is your future that I am counting on." If perseverance, pluck and hard work count for anything in this profession it will count in the career of Mariska-Aldrich, for whom nature has done so much, both in presence and voice, and who has the enthusiasm essential to the successful artist.

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HAROLD BAUER'S SENSE OF HUMOR

Pianist Proves Himself a Comedian at Unique Concert in Paris—
American Singer Wins Favor in Recital

PARIS, April 3.—The man—or the woman—who writes the memoirs of Harold Bauer, for the next generation, must needs be endowed with a sense of humor as compelling as Bauer's in order to do justice to the matchless *esprit* of that great artist. Indeed, one wishes that he might be induced to write his own, for it is quite certain that the only way to reproduce faithfully the nuances of Harold Bauer's whimsical waggery is by being Harold Bauer.

Those of his friends and acquaintances in Europe and America and the world at large who have known him as a conversationalist and story teller realize that in this respect his gift is not less than his musical genius. It is simply another expression of the abstract quality of greatness, universality, which every real genius must possess. If Harold Bauer should lose his hands, the thought of which let us promptly banish, he might be a great actor, a great writer, a great scientist, a great philosopher, all of which he in reality, and more than potentially, is at the very moment.

As a great comedian he made, perhaps, his public debut in Paris last week on the evening of "mi-careme" before that most distinguished musical club, La Trompette. The music upon this mystic occasion was given by Bauer and Maurice Hayot, the violinist. The printed programs read in this wise:

Valses Wagneriennes, Monsieur Eselow de Tapacoté joué par le cauchemar de Bayreuth; Duo Concertante, Maurice Hayot; Piano, Monsieur Hayot; Violin, Monsieur Hayot.

The *cauchemar* glided from the artist's room to the stage, dressed in a black domino and a mask with a white lace frill, with white-gloved hands folded across his mysterious breast. At the piano he paused and gravely pulled off, one at a time, and so fastidiously, the ten white kid fingers of his gloves. This ceremony finished, he proceeded to the business of the Valses Wagneriennes, which was a witty combination of the "Parsifal" motif with the Matichich, the *Rheintochter* turning into the valse blue, the Siegfried Idylle subtly leading up to a cake-walk, and a dozen absurd incongruities ingeniously developed.

Hayot's "stunt" consisted in keeping a tune going on an open string with his right

hand while his left hand played its accompaniment on the piano with intervals of solo passages.

Mr. Bauer shared a unique experience with Charles Clark, the baritone, a week



MRS. HELEN BROWN READ
Jacksonville, Ill., Singer, Who Is Studying and Singing in Paris

or two ago, when the two artists were engaged to give the program in Florence in place of the usual orchestral concert there, the musicians having gone on a strike. The stage was guarded throughout the evening by a sinister body of soldiers, whose part of the program it was to protect the artists against the possible violence of the disgruntled and inflammable members of the orchestra.

An American and a Westerner, Mrs. Helen Brown Read, sang in Washington Palace last evening, thereby adding another testimonial to the theory of De Reszke that

the freshest and most interesting voices of the generation belong to our country women. She promises to become another member of that master's own little stellar constellation in which Teyte, Mme. Frease-Green, Mme. Saltzman Stevens and Lucille Marcel are twinkling. Mrs. Read has been working for some time with De Reszke and Oscar Seagle, and they have given warmth, sustenance and power to a voice which is naturally fresh and sympathetic. There is unmistakable dramatic force in Mrs. Read's singing. She is studying now on big soprano rôles in which she will debut in one of the first of the world's great operas in January, 1910.

Mrs. Green is from Jacksonville, Ill. She has worked in Dresden for three years under Frau Petri and in London with Francis Korbay. She will go to Munich next Summer to study dramatic rôles with Mottl.

* * *

Henry Eames is filling a demand which exceeds expectation in his talks on "Musical Appreciation" and his orchestra program study class. On Saturday he discussed the sonata and symphony forms with the assistance of Mr. Marcel Chailley, violinist.

Next Wednesday will be the last of Mr. and Mrs. Eames' formal at-homes. The music last Wednesday was furnished by Mr. Eames, Edward Clarke, the baritone, and Miss Burke-Irwin, violinist.

LOUISE LLEWELLYN.

Schelling's Gift to Boston Orchestra Fund

BOSTON, April 12.—One of the pleasing closing incidents connected with the playing by the Boston Symphony Orchestra on its last tour of Schelling's Fantasia Suite was the receipt last week by Max Fiedler, conductor of the orchestra, of a letter from Mr. Schelling, expressing his appreciation for the interest the members of the orchestra had taken in his Suite and in the excellent performance which they gave of the work. Enclosed in the letter was a substantial check to be added to the Pension Fund of the orchestra, which Mr. Schelling offered as a slight token of his gratitude. The Suite, which is for piano and orchestra, was played last season in Boston by the orchestra and Mr. Schelling. This season it was given in Baltimore, Philadelphia and New York during the tour two weeks ago.

D. L. L.

Allen C. Hinckley may not forget Wagnerian operas when the road season with the Metropolitan Opera Company is over. Instead he goes to Germany to sing in a number of festival performances of these works in Cologne and Berlin.

KANSAS CITY PIANIST IN LECTURE RECITALS

Gertrude Concannon Will Also Play at
Convention of Women's Music
Clubs

KANSAS CITY, Mo., April 12.—Gertrude Concannon, pianist, will give a series of three lecture-recitals with the assistance of Mary Hanford Ford, Jessie Palmer, contralto, and Bruno Dieckmann, violinist. The first program will be devoted to the works of Chopin; the second will consist of compositions by Schubert and Liszt, while the third will be a tribute to the genius of Schumann. In May Miss Concannon will play before the National Federation of Music Clubs at their biennial convention at Grand Rapids, Mich.

Lawrence W. Robbins, organist, played a very interesting program in Atchison, Kan., this week, the occasion being the dedication of the organ of the First Baptist Church in that city. His numbers included Bach's Fantasia for full organ and the Toccata and Fugue in D Minor, Schubert's "Erl King," a suite by Rogers; the "Wilhelm Tell" Overture of Rossini's and the Toccata from Widor's Fifth Symphony. Mrs. R. W. Ramsay, soprano, assisted. Mr. Robbins will play an organ recital in this city April 19 at the First Baptist Church, at which he will have the assistance of Allee Barbee, soprano, and Frederick Wallis, baritone.

Elizabeth Frey presented her pupil, Oka Thomas, in a piano recital Tuesday evening. Among her numbers were Schubert's Impromptu Opus 142, Schumann's Nolllette Opus 21, No. 7, and a nocturne and valse by Chopin. Her playing showed careful training and considerable talent. Assisting her were Hazel Kirke, soprano, and Elma Eaton, violinist.

The choir of the First Congregational Church, under the direction of Edward Kreiser, organist, gave a special program on Good Friday. The choir is composed of Mildred Langworthy, soprano; Mrs. Rollins, contralto; H. F. Wheelock, tenor, and Dr. Banta, bass.

On the afternoon of Easter Sunday a musical was given at the Soldiers' Home in Leavenworth, Kan. Quartet and solo numbers were rendered by Maude Russell-Waller, soprano; Jessie Palmer, contralto; David De Haven, tenor, and Frederick Wallis, baritone. Vera La Quay, violinist, and Clara Blakeslie, pianist, also contributed to the program.

M. R. W.

When in Berlin Richard Strauss and his family live quietly in an apartment in the Joachimsthaler Strasse.

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ECHOES OF MUSIC ABROAD

VIENNA has had its "Elektra" première. The outstanding feature of a production for which the Austrian capital had been waiting with every symptom of impatience was the success won by Lucille Marcel in the title rôle. According to advices received via Paris, no such triumph as that achieved by this young New Yorker has been known in Vienna for the last twenty years. Fifteen recalls expressed the audience's enthusiasm over her singing and acting.

At about the same time Breslau heard the new work for the first time, and here also Uncle Sam was capably represented. Rose MacGrew, in the rôle of *Chrysothemis*, carried off the second honors in the cast, the first going, naturally, to the *Elektra*, otherwise Frau Verhunk, a noted *Salomé* in *Salomé's* day.

The demands made by the "Elektra" music on the singers are so extreme that, with the exception of the Munich Court Opera, there is not an opera house in Germany that can keep a complete substitute cast in readiness for emergencies. For this reason the intendants find it necessary to bring substitutes from other cities on hurry calls when one of their "Elektra" singers is unable to appear, which is constantly happening. At the second performance in Berlin Thila Plaichinger was too hoarse to sing, so Annie Krull was whizzed over from Dresden to take her place. Now a similar occurrence is reported from Hamburg, excepting that there it was the *Clytemnestra*, Otilie Metzger, who was taken ill at the last minute, and another city had to be levied on for a naughty queen.

THE Budapest violinist and teacher, Jenő Hubay, who first brought little Franz von Vecsey before the public, has now turned another *Wunderkind* loose. This is a twelve-year-old boy named Kálmán Rév, a Hubay pupil for the past three years.

He has created a sensation in Budapest this season—which is not necessarily saying a great deal, of course—and now he is wooing the favor of the press in London, where all good prodigies go before they have outgrown their knickerbockers. This young native of a tiny village named Zemplener, in North Hungary, is described as "an interesting-looking lad whose face betokens character and strength of will," and the London *Daily Telegraph* finds it pleasant that "an early-developed artistic temperament has not robbed him of a love of boyish amusements," adding immediately—by way of explanation?—that "he is said to enjoy, among other things, exercising his gifts to an audience composed of dolls." It is reassuring to hear that this incomprehensible hobby is not inspired by any fear of hostile criticism from a "live" audience.

What with Ernst Lengzel von Bagota, last year's wonder-child pianist, and now Kálmán Rév to follow von Vecsey's example, the Hungary that still boasts a Liszt as the brightest jewel in its crown is doing a thriving export business in prodigies nowadays.

THE Russian who has made a unique reputation as a contrabass virtuoso, Sergius Kussewitzky, is in a fair way to acquire a companion distinction as a philanthropist. Within a few days he is to open a Russian Music Publishing House in Berlin, incorporated with a capital of \$250,000, contributed by himself and his wife, with a second amount of the same dimensions ready at hand in case of need. The immediate object of the enterprise is "to assist and encourage struggling Russian composers by buying their compositions for good round sums," provided, of course, that they are worth publishing.

A consulting committee of not fewer than five musicians of wide repute has been appointed to pass judgment on the works submitted. The opinion of the majority will determine the fate of the compositions, and as the members live in different cities and can have no material interest in the decisions reached, each work will be insured a verdict based purely upon its merits. August Spanuth, writing to the

New York *Staats-Zeitung*, hails the project with enthusiasm on behalf of the prolific young Russians. They will be envied by their fellow strugglers not mimilarly favored by the accident of birth.

If the committee passes favorably on a composition the composer will be paid an initial sum, varying from \$25 for a song or short instrumental piece to not more than \$1,500 for a large work, such as an opera or a ballet. Then from the moment of publication on he will draw a royalty of twenty-five per cent. on the sales, and

In Moscow he had many opportunities to familiarize himself with the sufferings of unrecognized talent. The galling conditions to which young unknown composers had to submit with their publishers—if they had any—were brought home to him; nor did it escape his attention that most of them dissipate their inspiration in unrestrained writing. Now that he has amassed a tidy little fortune, which is supplemented by his wife's independent income, he and his consort have evolved this philanthropic scheme.

ONE of Carmen Sylva's favorites on the concert stage is Xaver Scharwenka, who left this country just when Americans were beginning to regard him from a pro-

patriot of Scharwenka's, are other artists who have won the special favor of the queen, who, through her practical interest in music and musicians, has gained absolute for the romances she used to contribute to magazines.

THIS year's promises for the annual Wagner Festival at the Prince Regent Theater in Munich are somewhat more reassuring than has latterly been the rule. Three complete cycles of the "Ring" are scheduled, the first to be given from August 16 to 21, the second from August 27 to September 1, the third from September 8 to 13.

Anton Van Rooy and Fritz Feinhals, representing the Metropolitan past and present, will share *Wotan*. Aloys Burgstaller will take time from his Bayreuth duties to make, with Heinrich Knote and Ernst Kraus, a trio of *Siegmonds*, though he will not dispute *Siegfried* with these colleagues. Berta Morena will be the principal *Sieglinde*, with Maude Fay, the American, as an alternate. The *Brünnhildes* will be Berlin's Thila Plaichinger and the two Munich sopranos who quarreled over *Elektra*, Fräulein Fassbender and Frau Burk-Berger; Mme. Schumann-Heink will be *Erda* and one of the *Valkyries*, which will necessitate a special trip back to Europe after her return home for the June German Festival. The names of the other singers engaged are less familiar.

DISQUIETING reports concerning the health of Cosima Wagner have reached Germany from the Italian Riviera, where the Widow of Bayreuth has been spending the late Winter and early Spring weeks. A prominent Munich specialist was called in consultation a few days ago. This distinguished woman seems to be in the same plight as Cécile Chaminade, who confided to an American reporter last Fall that she has "only a little piece of health."

WHEN Charles Rousselière returns to the Paris Opéra next month for a special engagement of six weeks, after a year's absence, it will be as the highest salaried tenor on the French stage. He will be paid \$500 a night.

That this erstwhile blacksmith should have developed thus—however little the "thus" may signify as compared with New York standards—may surprise those who heard him at the Metropolitan two seasons ago, when he made a rather negative impression. His singing is described by the French music journals in unqualified Gallic superlatives, and his approaching return to the Opéra heralded as an event of extraordinary significance to that institution and its public. But let it not be forgotten that in Paris they consider Lina Cavalieri's guest of importance.

Rousselière, who is gradually acquiring all of the Wagner heroic tenor rôles, will sing *Siegmond* and *Siegfried*, as well as in the revival of the late Ernest Reyer's "Salammbo," next month.

IF anyone has believed Richard Strauss devoid of a keen sense of humor a story that appeared in the Liverpool *Courier* the other day should convert him. On one of the composer's visits to London he was the guest of honor at a dinner to which all of the leading music reviewers were invited.

One of these critics gave the finishing touch to a long, eulogistic speech with the remark: "Richard Strauss knows all; he is the Buddha of composers." Amid the applause that followed the guest was heard the observe in an undertone: "If I am a musical Buddha that critic is a musical Pest."

AN old Metropolitan friend of other days, Marie Brema, is cultivating the song recital habit in England. Next Tuesday she gives the second of three programs in London's Æolian Hall.

At the first of this series she went back to Anton Ernst Kopp, of the early eighteenth century, to sing his "Die Psyche ladet die Waldvögelein zum Lobe Gottes ein." Weber's "Reigen" and Henri Reber's "Hailulul" were other older songs half-obscured by familiar Bach, Schubert, Mendelssohn

[Continued on page 31.]



TILLY KOENEN

The sensational success achieved here this season by Dr. Ludwig Wüllner has paved the way for other favorite *Lieder*-singers of the German concert stage who are not yet known in this country. As a result, Tilly Koenen, the Dutch contralto, who is recognized as one of the foremost interpreters of German song, will make her first tour of America next season, under the direction of Dr. Wüllner's manager, M. H. Hanson. Fräulein Koenen is a very versatile concert artist; her song repertoire is of unusual scope, while her vocal powers are as well adapted to oratorio as to programs of *Lieder*.

eventually, if a demand is created for the composition, his royalties will be increased to fifty per cent.

As Mr. Spanuth points out, a philanthropic undertaking of this nature must originate with one who knows through actual experience the difficulties he is trying to remove from the lives of others.

Kussewitzky knows what poverty is. As a young boy he applied for admission to the Moscow Conservatory. There was but one *Freistelle* (free place) vacant at the time, and that was for a contrabass student. Though he had not thought of that instrument hitherto he felt, since his parents had no money, that this was his only opportunity. Before he had reached his majority he was a professor of contrabass, playing at the institution; now his name is synonymous with the highest development to which contrabass virtuosity has been brought.

pretary standpoint. It is but a short time since this Polish pianist completed his fourth concerto, dedicated to Roumania's music-loving queen; now he has just returned from a visit to Bucharest, where, on her invitation, he conducted the orchestra maintained by the Department of Public Instruction at the first performance of the work there, with a pianist named Frey as soloist.

The Bucharest people were so impressed by Scharwenka's qualities as an orchestra director that he was immediately engaged for the next Athenæum Concert a few days later. His royal patroness, as was to be expected, gave him many tokens of her admiration of his art, while the king decorated him with the cross of a Commander of the Roumanian Crown.

Arthur Hartmann, the violinist, and Leopold Godowsky, the pianist, who is a com-

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New York, Saturday, April 17, 1909

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The New Philharmonic

Wassily Safonoff's farewell and Gustav Mahler's assumption of the conductorship of the Philharmonic Society mark an event of historical importance in the musical history of New York. The society has been developing under the old régime for sixty-seven years. A new régime is now to begin.

In the early days there was not a great demand for orchestral players, and those who made New York their home had time to engage in this ideal enterprise for the interpretation of orchestral master works. The concerts were given on a co-operative basis, and the profits, if there were any, were shared by the players. Under Anton Seidl the receipts reached their high-water mark.

Since Seidl's time a number of famous European conductors have been brought over each year, each one conducting a number of concerts. Safonoff was the most popular of these, and was finally engaged for three years. He required, however, a sum six times as great as the salary paid to Theodore Thomas and Anton Seidl. This circumstance might not have led to so momentous a result as the termination of his conductorship of the Philharmonic had it not been for the present very serious operative competition. The opera not only drew patrons away from the orchestral concerts, but the increased number of orchestras in the city also brought about difficulties in obtaining the requisite players on possible terms.

It has long been a desire of many persons interested in the Philharmonic Orchestra to make it a society equal in proficiency to the Boston Symphony Orchestra. The present crisis seemed to be the proper time to make the attempt.

The new Philharmonic will be launched next Autumn. The orchestra will be composed of about one hundred carefully selected orchestral players, whose services will always be at the command of one man. This man will be Gustav Mahler, one of the foremost and one of the most inspiring orchestral leaders of the time.

For ten years he presided over the Imperial Opera in Vienna, and in that city developed a strong faction, who claimed him

not only as a conductor, but as one of the leading composers of the time. America has had very little opportunity to judge Mr. Mahler as an orchestral conductor, although in the field of opera his genius has been thoroughly recognized. Not only New York will benefit by the new arrangement, but expansion is planned, and concerts will be given in other places.

All eyes will be turned now to watch the accomplishments of the new Philharmonic, which is thus to essay the miraculous feat of the Phoenix. In this endeavor the management and the new conductor will have the best wishes of all.

Offside Play

The simplest way to treat of the banning of "Salomé" in Boston would be to clip one or more of the thousands of facetious editorials which have been written in years past on Boston's, or even New York's, moral spasms with regard to art. There is, however, a deeper observation to be made. It is this: That there are many old-world and obsolescent forces still rampant in the world, which have little to do with the real progressive forces of modern civilization, except to hamper them. Art, with increasing impudence of subject matter, will make its way despite all. It will stir and revitalize questions which old institutions have no longer the power to deal with in terms of the modern mind. To put ancient traditions and dogma in the way of the creative advance of contemporary art is offside play. The Great Umpire will quickly rule it out of the game. It is to be remembered that it is not only the ideally perfect things that make for progress. If the works which arose in modern civilization were perfect, the millennium would have been reached and there would be no question of progress. It is the element of imperfection, moral, artistic and many other sorts, which gives the impulse to progressive and creative thought.

"Salomé" may be bad art. If so, the best way to kill it is to give it a chance to be found out. As long as it is suppressed it will be a stimulant to prurient public curiosity, and the strain of suppression will work more general harm than an exhibition of its antique emotional vapidities.

In a year or so Boston will be listening to performances of "Salomé" without a moral, though perhaps with many a musical, qualm.

"Two Whole Years"

Hermann Klein shakes off the dust of New York from his feet in a letter to the press of New York. While he expresses pleasure in the friendships which he has made in New York, and gratitude for the many kindnesses which have been shown him, the letter breathes a spirit of disappointment.

What he says is probably true. There probably is for the singing teacher in America an inferior social status compared with the conditions in England. There is probably an absence of homogeneity in their labor and aspirations. Mr. Klein makes the astounding assertion that he has labored for "two whole years" to correct these things. It is also probably true that an artistic series of "pop" concerts will not easily bring the financial reward which its artistic value merits. A part of one whole year sufficed Mr. Klein for his experiments along this line.

America is a large country, and the solution of these problems, even for one large city, will not solve them for the whole land. It is only by very slow degrees that the spirit and final intention of such a vast population as that of the United States can be formulated into a practical working system in accordance with the national ideal. Anything which could be quickly accomplished in one city would almost be necessarily false for the country at large.

Leadership in America is not for those who try for "two whole years," but for those who devote their lives to the task of solving this country's problems, and who

never learn the meaning of the word "failure" on this side of the grave. Mr. Klein is a man of spirit, but apparently not of American spirit.

The American Music Society

The American Music Society, organized in 1905, now has a chain of centers from New York and Boston to the Pacific Coast. It is the result of persistent devotion on the part of its founders to national and practical ideals. These ideals are to offer a broad national and systematic hearing to works by American composers, to put such works to the test, under conditions valid for the country at large.

The last concert of the New York Center of the American Music Society for the present season, an account of which is given on another page, should make an appeal to all lovers of music who are Americans, and who wish to follow and promote the development of musical composition in the United States.

This concert savors of America in a number of respects. One of its features is a product of California and the redwood region. Another arises from Indian lore, and still another from Creole life. Edgar Allan Poe provides the basis for another number. The Americanism in the music of MacDowell and Chadwick is becoming apparent to us, and Loeffler provides an example of modern French influences working on American soil. The American Music Society aims not so much at what is regarded as nationalism in music as at the performance of the best work of American composers, in whatever styles they may be working.

The critic of the *Sun*, in a recent issue of that paper, announces his astonishment in finding out what a great number of friends mediocre singers possess. He finds that one may censure the performance of a Patti or a Jean De Reszke with impunity, but that an unfortunate truth may not be told concerning an inferior singer without the singer's friends at once making a stir about it. The great successful singer feels secure in his place as a star in the skies. He may regard with scorn all the slurring remarks made about him down on the earth. The friends of the great singer reflect his confidence, and they, too, pay no heed to obstreperous critics. Lesser singers, on the other hand, are prone to regard themselves as unappreciated, and unjustly relegated to second rank. They are quick to resent an expression of their true status, and almost the only way to do so is through blindly admiring friends. Thus, while great singers undoubtedly have innumerable friends, lesser stars seem, at least, to have more. If persons who are not great would appreciate their limitations, and move perfectly in their proper spheres, and instruct their friends accordingly, they will be greater than they are!

To Our Subscribers

In answer to hundreds of letters received from subscribers who have been so good as to commend *MUSICAL AMERICA*, and whose letters of commendation have not been printed in the paper, let me say that limitations of space are such as to make it quite impossible to print each and every one of the kind expressions of good-will and support that have been sent us, and that in printing some we have been actuated by a desire to show the general attitude of our subscribers, and also the character and large distribution of the circulation of the paper.

I trust that this explanation will be satisfactory to those whose letters of commendation have not appeared.

Editor *MUSICAL AMERICA*.

Persons sending in concert, recital or club programs or newspaper clippings containing such programs or notices of musical events, will confer a favor on the editors by noting upon them in every instance the city, place and date of the event. These clippings and programs too frequently are totally devoid of such necessary information, which renders them useless for journalistic purposes.

PERSONALITIES



Edmond Clément as "Vicinus"

This is the first photograph to be published in America of Edmond Clément, the Parisian tenor who was recently engaged for next season by the Metropolitan Opera Company. He is at present singing Massenet's "Werther" in Brussels, meeting with much success. M. Clément's career hitherto has been practically confined to Paris, as he has been a member of the company at the Opéra Comique since his début there as Vincent in "Mireille" in 1889. Mr. Clément created the tenor rôles in "L'Attaque du Moulin," "Phryné," "Benvenuto Cellini," "Les Folies Amoureuses," "Madama Butterfly," "Falstaff," and his repertoire includes such operas as "Manon," "Werther," "Paul et Virginie," "La Fille du Régiment," "Mignon," "Lakmé," "Carmen" and "La Bohème."

Mascagni—The name of Pietro Mascagni, composer of "Cavalleria Rusticana," has been mentioned in connection with the matter of selecting a successor to Cleofonte Campanini at the Manhattan Opera House. Mascagni is said to be living in temporary retirement just now.

Kellogg—Mme. Strakosch, formerly known as Clara Louise Kellogg, is at present prominent in the musical affairs of Rome. She gave a large musicale in her salon there recently, the artists being two Americans, Leon Rennay, the baritone, and Mlle. Strakosch, the noted prima donna's niece.

Spalding—Albert Spalding, the American violinist, will not return to America next season, although he will be with us again during the season following. His plans for next year include a tour of Russia.

Sepilli—It is not unlikely that Armando Sepilli, who conducted the performances in English given by the Savage-Grau company at the Metropolitan in 1900, will be selected to direct the opera comique at the Manhattan. He is in Europe now, and one of his operas, "La Nave Rossa," was produced last year at the Dal Verme, in Milan.

Caruso—Caruso, it is said, is now a millionaire, and he can live comfortably on his earnings for the rest of his life. He has only one ambition—to persuade his second son to study singing and make him his successor. Some of his friends think that Caruso's son has a better and stronger voice than his father.

Grenville—A new opera is being written for Lillian Grenville, the New York singer who is meeting with such success in Europe, by Nougés, entitled "La Danseuse de Pompeii," and taken from the book by Jean Berteroy. She has a voice of unusual range and the timbre of a strong lyric soprano, but coupled with such facility and agility that she can sing rôles so different as Lucia and Lakmé, Thaïs and Tosca.

Bispham—David Bispham, the baritone, believes that tragic songs are the ones which hold an audience. "Why," he asks, "do the people so love 'The Servant of the House' and 'Everyman'?" Because they want serious works. It is tragedy that grips and impresses. The lighter songs on my program please somewhat because they make a little variation, that is all.

Nordica—Lillian Nordica, in a recent interview, says that she began her professional career by singing for one dollar per night. She also says that she has sung at more dedications of church steeples, vestry carpets, orphan asylums and sewing circles than any other woman in her profession.

Puccini—Giacomo Puccini, the Italian composer, is an enthusiastic hunter and a first-rate rifle shot. His favorite game is water fowl, and he has rented and preserved a whole lake. In the middle of the lake Puccini has built a Summer house, in which he has constructed a kind of study where he can work. As darkness begins to fall he rows in a little boat on the quiet waters of the lake, watching for wild duck. Then as the twilight deepens the stillness of the evening is rudely broken by a succession of rifle shots, which, like his operas, are "hits."

CHURCH CHOIR AROUSES INTEREST IN CHORAL MUSIC IN ERIE, PA.



CHOIR OF THE CENTRAL PRESBYTERIAN CHURCH, ERIE, PA.

Choral Society That Has Appeared with Noted Orchestras and Soloists in the Past Five Years—Its Director, Crystal Brown, Has Accepted a Position in Paterson, N. J.

ERIE, PA., April 12.—The choir of the Central Presbyterian Church has accomplished much in creating a deeper interest in music in Erie and the surrounding country. Crystal Brown has been the conductor for the past five years, during which time the choir has given concerts in association with the New York Symphony and Pittsburgh orchestras. It has given most successful programs with many of the foremost artists before the public, including such distinguished soloists as David Bispham, Corinne Rider-Kelsey, Herbert With-

erspoon, Florence Hinkle, Dr. Carl E. Dufft, Autumn Hall, Frances Sadler, Harold Jarvis, Frederick Martin, and others.

It is to be regretted that Crystal Brown, the progressive conductor, has resigned and will go to Paterson, N. J., to become musical director of the Church of the Redeemer.

The above picture shows the usual Sunday choir. In the pulpit is the Rev. Hugh L. Hodge, with C. C. Shirk on his right. Reading from left to right the singers are: First row—Mildred Watson, Mrs. W. G.

Wilson, Marion Lloyd, Mrs. Hazel Briggs Roland, Cora Engstrom, Minnie Sherman, Caroline Ferguson, Mrs. Gleeson Follett, Mrs. Charles Spencer, Mrs. Charles Hill, Eva Goernflo, Merna Perrin, Helen Althof and Adda Allen. Second row—Mrs. E. D. Toohill, Dorothy Fitting, Minnie Bloeser, Ruth Lutje, Etta Minnig, Daysie Richards, Florence Gebhardt, Nellie Sherwood, Mary Cramp, Gertrude Althof, Crystal Brown, conductor; Mrs. Adda Cutler, Elizabeth Ferguson, Martha Waidley, Mrs. Ramsey, Ada Jull and Elizabeth Jull. Third row—

A. J. Taylor, Albert Dowling, Kenneth Sprague, C. C. Freeman, L. Young, Otto Baur, W. G. Horn, Mason Ormsbee, E. W. Irwin, Charles Nelson, organist; Otto Koenig, William McClellan, Philip Barber, W. G. Washabaugh, Dr. W. G. Wilson, Frank Glenn and William Boonschine.

The concert last week by the choir, assisted by Harold Jarvis, a favorite Detroit tenor, and Grace Main, a talented violinist of Union City, Pa., was one of the most brilliant successes in its history.

E. M.

NEXT PHILHARMONIC SEASON

Thirty-two Concerts in Carnegie Hall and Five in Brooklyn

Carnegie Hall, New York, will be the scene of no less than thirty-two concerts by the Philharmonic Society, with a lot of new musicians, under the leadership of Gustav Mahler, next season.

Instead of giving eight Friday afternoon and as many Saturday evening concerts, as has been the custom for years, there will be eight Thursday evening and eight Friday afternoon concerts. This forms the first group.

There will also be a historical cycle of six Wednesday evening concerts, to be followed by a Beethoven cycle of five on Friday afternoons.

A fourth series will consist of four Sunday afternoon concerts and a matinee on Christmas. In addition to these thirty-two there will be five concerts given in the Brooklyn Academy of Music.

New Directors for Metropolitan

It is expected that at least two changes in the Board will be made at the annual election of directors of the Metropolitan Opera and Realty Company, to be held on May 11. One of these will probably be the election of George G. Haven, Jr., whose late father presided over the body for several years. As in past years, the election of directors will be very much "cut and dried." The Board is composed of thirteen members.

The Municipal Theater of Alexandria, Egypt, was reopened last month, after being closed for several years, with a performance of Ponchielli's "La Gioconda."

May Mukle, the English cellist, now a favorite with American audiences, will give three recitals in London in May and June.

GUSTAV KOBBE WRITES ABOUT OPERA

Gustav Kobbé continues his interesting articles on "Learning to Listen to Music," in the April issue of *The Designer*. "An Evening at the Opera" is the subject.

The author begins with the mention of the high favor in which opera is now held, calling it "operamania," and going on to treat of its incongruities and absurdities, especially true in the old Italian operas.

In a further division of the story he says: "The main consideration in opera is the music and the manner in which it is sung. This is true even of the Wagnerian music-dramas. Many of the incongruities of the average opera libretto vanish under the magic charm of song."

"Many writers on music have deplored the tendency of Italian opera composers slavishly to subject their art to that of the vocalist and to produce scores which obviously are intended to afford the interpreting singers every opportunity for the display of their brilliant vocal talents. It is argued that the dramatic significance of the words underlying the music too often is disregarded for the sake of introducing some senseless turn or ornamental passage which will enable the singer to exhibit vocal pyrotechnics."

His contention is that there are two schools of opera—German and Italian—each of which has served its purpose admirably. Beautiful and singable melody has been the strong point of the latter, though they sacrificed artistic verities and dramatic truth. German opera, he elucidates, differs from Italian in greater seriousness of purpose. Its melody is more richly harmonized, the orchestration is fuller and its aim more at dramatic expression, even sacrificing, when necessary, vocal beauty to dramatic effect. In his opinion German opera would never have produced the singers such as

Catalani, Jenny Lind, Christine Neilson, Melba and Patti.

In one of the final paragraphs he says: "The choice of a dramatically effective libretto is now considered a matter of the highest importance with Italian composers, and the days when they would scatter gems of song on a literary rubbish heap are past. It must be admitted, however, that these modern Italians who stand up so valiantly for the dramatic verities of opera do not appear to have the same spontaneous gifts of melody as their illustrious forerunners."

Hartmann Lectures at Institute

Arthur Hartmann, the famous violinist, who is an authority on the interpretation of the Bach Chaconne, lectured on that composition before the students of the American Institute of Applied Music, No. 212 West Fifty-ninth street, on April 8. A large and interested audience, containing many friends of the institution, as well as students, enjoyed the lucid exposition by Mr. Hartmann, who lectures as well as he plays.

Connell in Dvôrák's "Stabat Mater"

LONDON, April 5.—Horatio Connell, the well-known American baritone, sang in Dvôrák's "Stabat Mater," with the West Kirby Choral Society, just outside of Liverpool, recently, and as he is a favorite in that city a large audience was attracted. The Liverpool papers speak in terms of much praise in commenting upon his work.

L. J. P.

From Dresden come rumors that Erika Wederkind, Fräulein Abendroth, Karl Scheidemantel, Karl Perron and Conductor Adolf Hagen are soon to leave the Royal Opera.

BUENOS AYRES OPERA FAILS

Insufficient Number of Subscriptions Causes Cancelled Contracts

Owing to the smallness of the subscription, there will be no opera this season in the Buenos Ayres Opera House, which was scheduled to open next month. In consequence the singers engaged have been notified that they will not be needed. This is the oldest operatic institution in South America.

Toscanini, now conducting at the Metropolitan Opera House, was to have gone there this Spring, but feeling that his major duty was here, he canceled the South American contract. Bonetti, manager of the Buenos Ayres Opera House, was dismayed at this, and the plan of stimulating subscriptions suffered in consequence.

So meagre was that list that Bonetti has abandoned all idea of giving opera this year in the Argentine capital, and has cabled the news of the discontinuance to Zentello, Pasquale Amato, Adamo Didur, Parelli, Seguro and Maria Gay, of the Metropolitan and Manhattan forces.

The season at the Colon Opera House, in the same city, however, will take place, and Alessandro Bonci and Constantino will take part. The latter opera house started a few years ago in opposition to the older house.

Commends Fairness of Criticism

PHILADELPHIA, PA., April 5, 1909.

To the Editor of MUSICAL AMERICA:
Enclosed find my check. Nothing that comes to me gives me such intense pleasure as your paper. The fairness of your criticism and the wonderful range of your information place your paper in the foremost rank of all musical journals that I have ever read. Many of my friends have been charmed with the copies that I have sent them, and are to-day your subscribers. Cordially,
CLEMENTINE DALCOURT.

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Chicago Music and Musicians

CHICAGO, April 12.—On Easter Sunday, at the First Presbyterian Church of Oak Park, Edgar A. Nelson, the distinguished organist and director, presented a well-balanced program. The quartet included J. A. Hinshaw, soprano; Edna L. Denny, soprano; Arthur Jones, tenor, and Robert Worthington, bass. Mr. Nelson played the Easter scene from "Cavalleria Rusticana."

Clarence Dickinson, organist and choir-master, furnished the music at both services at St. James Episcopal Church on Easter Sunday. A boys' chorus of sixty voices and a quartet of brass and timpani were heard. At the afternoon musical service Mr. Bainbridge and the chorus sang "O Heart Bowed Down," by Roeder.

Chicago baseball circles are in a whirl of musical excitement, spurred on by the success in musical comedy of Mr. Callahan, the genial and versatile manager of "The Logan Squares." Robert Lynch, the short-stop of Callahan's team, announces his intention of seriously taking up the study of opera. Mr. Lynch is a graduate of Notre Dame, and for some years has been a professional player of note. As a diversion he has studied voice with Frederick Bruegger, the well-known Chicago teacher, and has developed a most promising tenor. Acting upon Mr. Bruegger's advice, Mr. Lynch will play with the Logan Squares this Summer, in order not to interrupt his studies, giving up the captaincy of the Eau Claire, Wis., team.

Mrs. Alta Beach Edmonds, a vocal teacher and singer in the South Side churches, will sail for Paris on April 20, accompanied by three of her pupils, Francis Benedict, Lois Shannon and Howard J. Sloan, who will continue their studies with Mrs. Edmonds while in Paris.

"The Iron Master," a drama in four acts from the French of Georges Ohnet, by J. V. Prichard, was given by the dramatic pupils of the Bush Temple Conservatory Wednesday and Thursday evenings, April 7 and 8. The principal parts were in able hands, particularly good work being done by Fran-

cis Hattenback, Mildred Von Hollen and Josephine Miller, and were well received by a large audience.

The Chicago Sunday evening club gave a special Easter music by a chorus of seventy voices. Grace Nelson, soprano; Marion Green, basso, and Clarence Dickinson, organist, were the soloists.

A students' recital was given by the Bush Temple Conservatory in their recital hall on Saturday afternoon, April 10. Elizabeth Barbour, a young pianist, pupil of Mme. Julie Rivé-King, played the Nocturne in A flat, by Chopin, and displayed much talent, and Anna Olsen, a pupil of William A. Willett, sang several numbers, and showed herself the possessor of a well-placed, rich voice.

Gustavus Joseph Kaufman, the blind pianist, gave a recital on Thursday evening, April 15, at the Academy of Our Lady. His program consisted of numbers by Beethoven, Rachmaninoff, Mozart, Chopin, MacDowell, Grieg, Henselt, Scriabine and Liszt, which were rendered in a very musicianly manner, and showed Mr. Kaufman to be a pianist of temperament well equipped for recital work.

Georgia Kober, who recently was successful in her own recital, was heard again here on Monday, April 5, as one of the artists on the Amateur Musical Club program in the Music Hall. She played the Chaminade Concertstück for two pianos, with Agnes Hope Pillsbury, in fine fashion. She played also the Schumann Romance in F sharp and a Caprice by Francis L. Moore, dedicated to her by the young composer. Agnes Hope Pillsbury did the accompanying.

Francis Lee Moore, of El Paso, Tex., a member of the Sherwood School faculty, will give a piano recital on April 29, at Music Hall.

Theodore Bergey conducted his Irish Band at Bown Hall, Thursday afternoon, April 1, and after repeated calls from the audience he sang several Irish ballads in his usual inimitable fashion, after the manner of Chauncey Olcott.

Carl Meyer, first clarinetist of the Theodore Thomas Orchestra, has resumed his duties after a severe attack of pneumonia.

Maurice Devries, baritone, who for years enjoyed the friendship of the late King of Portugal, has been engaged for next season as instructor in the vocal department of the Chicago Musical College.

Edward Walker, the popular dramatic tenor, who has been very sick for several weeks, has entirely recovered his health.

William Bunch, of Muncie, Ind., has been engaged as head of the piano department in the Lawrence Conservatory of Music, Appleton, Wis., to take the place of Adams Buell.

Allen Weary has been engaged as tenor in the First Baptist Church of Oak Park.

Elbert N. Ripley has been appointed organist of the Second Baptist Church.

Garnett Hedge, the popular young tenor, sang to-day at the Study Club in Davenport, Ia., with very great success. Mr. Hedge is having a very busy season just now.

William Beard, the eminent bass baritone, is busily engaged these days with a large class of pupils and his numerous concert engagements. His dates for the near future are: April 11, St. Paul's Church; April 27, "The Creation," at Rock Island; April 28, the same work with the Marshall Field Choral Society, in Orchestra Hall; May 5 he sings in New York City with the Paulist Choral Society of Chicago, and possibly in Philadelphia and Washington on May 6 and 7, with the same organization. Mr. Beard will present some of his pupils in recital at Cable Hall on April 19.

William A. Willett has returned to the Bush Temple Conservatory after a very successful tour in Wisconsin.

Helena Bingham gave a program of her own songs at the Woman's Club, on April 6. On the 27th Miss Bingham will sing at Cable Hall with George Nelson Holt, the baritone.

On Saturday afternoon, April 10, the pupils of the Walter Spry Piano School gave a recital in the Fine Arts Building. The recital was a very successful one, and enlisted eight pupils, who showed talent and musical understanding.

The Columbia School of Music has decided that, owing to the great growth in all departments of the school, the institution will move on May 15 from its present quarters in the Fine Arts Building to its new, spacious and beautiful studios occupying the entire top floor of the Ohio Building.

The pupils of the School of Opera of the Chicago Musical College gave a matinee on April 10. The third act of Massenet's "Manon" was given under the direction of Herman Devries. The cast included Kurt Donath, Des Grieux; Hugh Schussler, The Count, and Leonora A. Allen, Manon. Miss Allen has a remarkable voice, and is a very interesting singer. Kurt Donath is not only a good singer, but an actor as well. Hugh

Schussler, well known as a concert singer, is growing in the art of acting, and soon will be heard in grand opera.

Preceding this opera a recital was given by Marie Clark, who in "Elsa's Dream," from Wagner's "Lohengrin," showed excellent schooling and a very sweet voice. Ruth Oyen played "A la bien aimée," by Schutt; Madge Miller, fresh from her recent success in Grand Rapids, sang the Cuckoo; Cornelia B. Cleophas played Serenada Napoletana.

Mrs. A. G. Wackenrauter, an interesting singer, was heard in "Ah, fors é lui," from "Traviata," by Verdi. Walter Rudolph, the talented pupil of Von Schiller, played artistically a Concert Study by Alkan, and Hugh Anderson, a professional singer, was heard in the basso aria from the "Barber of Seville," by Rossini, which he sang with excellent effect. R. D.

DEBUT OF COUNTESS CASSINI

As "Louise" Famous Russian Noblewoman Will Essay Operatic Career

PARIS, April 10.—Countess Marguerite Cassini, the daughter of the former Russian Ambassador at Washington, and a friend of Alice Roosevelt Longworth and Katherine Elkins, will make her debut on the operatic stage in the title rôle of "Louise." Jean de Reszke has been training her vocally. Her first performance will probably be in some provincial theater this Spring, after which she hopes to sing in Paris and St. Petersburg.

In addition to Louise, she wishes to sing Elsa and Marguerite, all in French. It is said that her voice is of good quality, and her acting ability is known through her more competent performances in amateur theatricals.

An Irish soprano named Alice O'Brien recently made her debut at the Opéra Comique, Paris. She is to sing at Covent Garden this Spring.

Mr. W. Edward Helmendahl, one of the leading professors in charge of the vocal department at the Peabody Conservatory in Baltimore, begs to announce that he is open for engagement, to take charge of a vocal class at one of the summer schools or assemblies. For further information address 2119 Maryland Ave., Baltimore, Md.

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BACH PASSION MUSIC BEAUTIFULLY GIVEN

**New York Oratorio Society Makes
a Profound Impression—Noted
Soloists Assist**

The crowning musical expression of Holy Week was reached in the Passion According to St. Matthew, by Johann Sebastian Bach, which was given by the Oratorio Society of New York, Frank Damrosch, conductor, at Carnegie Hall, Thursday evening, April 8.

It would seem that sincerity, impressiveness and religious beauty in music could go no further than it does in this great work. Whoever retains in his nature the smallest spark of religious aspiration must have it, awakened into living flame by listening to so profound a revelation. In the presence of such an overwhelming musical expression of the deepest religious emotions most of the musical controversies over modern and ultra-modern works seem trivial indeed. Here is no attempt to overwhelm with masses of tonal effect, or any spectacular or obvious dramatic means. The music sinks back upon the quiet current of the text with the perfect assurance that it will be borne along to its ultimate goal in the human heart.

Much attention was given to the making of this a perfect performance. Aside from the soloists the Oratorio Society was assisted by a chorus of boys and the New York Symphony Orchestra; Frank L. Sealy at the organ and Charles A. Baker at the harpsichord. The great double chorus was arranged on both sides of and above the orchestra, and the stage was decorated with fir trees and other evergreens.

The soloists rendered their several parts well and earnestly. Mrs. Corinne Rider-Kelsey sang the soprano arias with clear and pure vocal quality and with a voice distinguished by carrying power without effort. Her singing was particularly distinguished in the wonderfully rhythmed music of the aria, "Although My Heart in Tears Do Swim." The glorious voice and rare personality of Louise Homer lent distinction of the highest kind to the alto solos. She sang the aria, "Grief and Pain," with exceptional opulence and warmth of tone. The greatest height reached by Mme. Homer, and one of the greatest heights of musical inspiration reached by Bach, was the aria, "O Pardon Me, My God!" the violin obbligato to which was one of the finest pieces of work which we have heard from David Mannes.

Mme. Homer's duties at the Metropolitan Opera House, where she was singing *Erda*, in "Siegfried," made it necessary for her to leave before the close. Her place was filled by Janet Spencer, who sang well and with great fervor the closing alto solo. Gervaise Elwes, as the evangelist, was less happy in the carrying of his part. He seemed to show in his expression very little consciousness of the transcendent impressiveness of the theme. He sang cheerfully in a voice lacking resonance and body. Claude Cunningham entered deeply into the spirit of his part, that of the *Christ* and sang with great nobility and humanity of expression. One felt that he had im-

Faculty of Detroit's Ganapol Music School Gives a Brilliant Recital



HEADS OF DEPARTMENTS, GANAPOL SCHOOL OF MUSICAL ART
Reading from Left to Right: Edmond Lichtenstein, Violin; Lewis Richards, Piano; Elsa Ruegger, 'Cello; Boris Ganapol, Baritone; Mrs. Boris Ganapol, Piano

DETROIT, April 12.—As a fitting climax to the steady artistic growth of the Ganapol Music Studios, a faculty concert of unusual excellence was given at the Temple Beth El on April 12.

The faculty consists of artists of international reputation. This season has been noteworthy in the accession of Mlle. Elsa Ruegger, 'cellist, as the head of the 'cello and ensemble departments, and Edmond Lichtenstein, the prominent violinist, as the head of the violin department. The joint chiefs of the piano department are Mrs. Boris Ganapol and Lewis Richards, who enjoy enviable reputations as pianists and pedagogues. The direction of the vocal department is in the hands of Boris Ganapol, a musician of scholarly attainments. The entire teaching staff is composed of teach-

mersed his consciousness in the subject. His voice was of great musical beauty, and he sang with much evidence of reserve power. The utterance of Jesus, the very kernel of the expression of the Passion music, fell upon him, and he bore the burden well. Herbert Witherspoon, in several parts less profoundly sympathetic, but requiring dramatic distinction, sang with splendid fire and with voice resonant and vibrant. Particularly fine was his expression of the indignation of the high priest.

Dr. Frank Damrosch, as conductor, kept his forces well in hand, and may be congratulated for his work in producing so excellent a performance of this, which is one of the greatest, perhaps the greatest, of all religious expressions in music. A. F.

Max Reger is to visit London this Spring for the first time.

ers of experience and high standing. Owing to the increasing importance of the school, the name has been changed, and it will hereafter be known as the Ganapol School of Musical Art.

The faculty recital presented the Schumann Concerto, op. 54, played brilliantly by Mrs. Ganapol; a scena from "Aida," sung by Mrs. Granville I. Filer; two numbers by Popper, played with artistic effect by Mlle. Ruegger; three songs by Wagner, Schubert and Kalinnikow, interpreted with intelligent musicianship by Mr. Ganapol; a cantilene by Smulders, rendered with beautiful tone quality by Mr. Lichtenstein, and the Grieg Sonata for 'cello and piano, played with excellent ensemble by Mlle. Ruegger and Mr. Richards. The audience was large and most enthusiastic.

Nordica Signs with Metropolitan

The contract pending between Lillian Nordica and the Metropolitan Opera Company has been signed. It was understood that the prima donna was wanted for Wagnerian rôles, but it now appears that she is to sing in "La Gioconda," "Trovatore" and "Aida," and possibly others of the older Italian operas.

Josephine Swickard in the Middle West

Josephine Swickard, soprano, left New York last week for a concert trip to the Middle West. This is Miss Swickard's second trip this season to this section. She returns about the middle of May to fill oratorio engagements in Pennsylvania.

De Pachmann announces a "Chopin Centenary" Recital in London on May 22.

ANOTHER PROGRAM OF AMERICAN MUSIC

**New York Center of the National
Society to Give Ambitious
Concert**

The largest public expression of its work thus far undertaken by any Center of the American Music Society will be the concert on Sunday afternoon, April 18, 3 P.M., at Carnegie Hall. This, the third and last concert of the society this season, is given by the president of the New York Center, David Bispham, for the society.

This concert offers a number of works, both orchestral and vocal, new to New York City, a number of which will be conducted by their own composers. The orchestral works to be presented are the prelude to "The Hamadryad," by William J. McCoy, of San Francisco; "Dawn," a Fantasy for orchestra, by Arthur Farwell, and American Dances, "Creole Days," by Harry Rowe Shelley. Mr. Bispham will sing "Lochinvar," ballad for baritone and orchestra, which was recently sung with success by Stephen Townsend at his Boston concert. Mr. Bispham will sing four songs, with viola obbligato by Charles Martin Loeffler, and will read "The Raven," by Poe, to Arthur Bergh's newly made orchestration of the music, used with such sensational success by Mr. Bispham during his recent tours.

Augusta Cottlow will play MacDowell's Concerto in D Minor. Messrs. Chadwick, Farwell and Bergh will be present and will conduct their own works.

The Prelude to "The Hamadryad" is from the Midsummer "High Jinks" of the Bohemian Club, of San Francisco, for the year 1904, and is the first of any of the "Jinks" music to be heard in the East. The fame of the Bohemian Club's "High Jinks" in the club's great Redwood Grove on the Russian River has spread far and wide. This "Forest Festival," as the Jinks is now called, hinges upon the slaying and burial of "Care" in the mythical figure of Meledon, who appears in all of the great Jinks dramas. In "The Hamadryad," which is derived from Greek mythology, he gloats over the Hamadryads on the one occasion in the year when he allows them to come out of their dwelling place in the trees and enjoy the freedom of the forest according to their ancient rites. Meledon is slain by Apollo, whose coming in the Dawn is a scene of the greatest dramatic impressiveness. The Jinks story is set in the midst of the grove, and is framed on the sides by trees reaching hundreds of feet in the air. The orchestra is sunk as at Bayreuth. The Owl, the patron Bird of the Bohemians, appears in the Overture with weird hoots.

Mr. Farwell's Orchestral Fantasy "Dawn" received its first hearing by the Festival Orchestra at the St. Louis Exhibition in 1904, the same year as the production of "The Hamadryad." It is the first work in any larger form resulting from Mr. Farwell's explorations in Indian lore. Shelley's American Dances were originally written as Piano Duets, and were scored for orchestra by Mr. Merrill.

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STRAUSS TALKS ABOUT HIS ART

BERLIN, April 3.—Wherever one goes in musical circles in Germany the name of Richard Strauss is on every one's lips. The first performance of "Elektra," at the Dresden Royal Opera House, gave birth to a crop of anecdotes, one of which is of the composer himself interrupting a rehearsal of his latest work on the ground that he distinctly heard the voices of the singers above the orchestra. Ludwig Karpach has published an account in which the friend and critic of Strauss tells of a highly interesting conversation about his art, in which the composer reveals a little of that inner man which is so valuable in correctly estimating a musician's works. Karpach says:

"Whatever one may have to say against Richard Strauss, personally he is the most charming and most modest of men. He never shows that he resents unfavorable criticism of his works. Last year I permitted myself to make, in the Munich *Allgemeine Zeitung*, the modest observation that I was already scared at the prospect of the next Philharmonic Concert, at which the Sinfonia Domestica was to be played. A few weeks later I saw Strauss at the Café Imperial. 'You aren't going to run away from me,' the composer called out, and invited me to his table. Then he doesn't know, I thought, and turned to my coffee. We spent a pleasant hour chatting. Then, suddenly, the fatal moment arrived. In tones of flute-like sweetness, gentle and soothing, the words fell from his lips: 'By the way, I wanted to ask you—you've recovered from your fright at the Domestica, haven't you?' I quickly recovered my composure and replied that as it was six weeks ago I was feeling better. Strauss burst into a frank, hearty laughter."

On another occasion, more recently, the writer again met Strauss and had another chat with him. Once more the conversation turned to "Elektra," and the critic gave his personal impression of the opera, which, he observes, was by no means favorable.

"And again Strauss disarmed me with

his winning amiability. I recalled to him the first performance of 'Feuersnot,' in Dresden in 1901. We were only a few at that premiere. No trace of the crowd of foreigners at the first performance of 'Salomé' and later at 'Elektra.' It was almost a family party, and yet 'Feuersnot' was a sensation. It was really the first work in which Richard Strauss struck new paths. Strauss began to speak. 'Now, look here,' he said, 'you must admit that to-day "Feuersnot" appears quite harmless to you. I am absolutely certain that in my later works I have attained to new formations. When I heard "Tristan" for the first time in my life—and I was a finished musician then—it made on me the impression of complete chaos, in which I could not clearly see my way. And yet to-day how simple and clear Wagner's masterpiece appears to those who then had the same experience as I. It's nonsense to say that I willingly write discords. I cannot cite a single passage in my works which ever seemed to me to be discordant. On the contrary, sometimes I strive to express some phase or other with unwonted roughness, but I can't.'

"Because you are a tonal musician, Doctor," I observed, 'for all your most daring harmonic extravagances, because you have the art of returning to harmony at the right moment.'

"You're quite right. I still regard myself as an adherent of the tonality principle, however much my opponents may deny this. And it is unusually important to create effects of contrast. In composing one cannot remain continually homophonic or continually polyphonic. Everything which music requires must assume symphonic form; that is to say, must be worked out polyphonically, so that the voice on the stage is also regarded as an integral component part of a polyphonic phrase. If, however, one is concerned with a portion of the text which is to make some definite event immediately clear to the spectator, one must undoubtedly compose homophonically."

"The first monologue in "Elektra" is an example of this. The effect is certain to be missed if a composition is wholly homophonic or wholly polyphonic. Nothing spoiled Liszt's works so much as their consistent homophony, and nothing is more of a hindrance to the correct comprehension of Bach than his consistent polyphony. One gets wearied of the one as of the other, for the charm of contrast is wanting."

"If you pretend to take a creative spirit in music of our time seriously, you must not condemn him at once, but you ought first to ask yourself the question whether the composer may not possibly have raced ahead of your faculty of comprehension. There is nothing worse than the obstinate adherence to fixed forms. My own father made this great mistake. Because he thought, when he was a hornist at the Munich Court Theater in the year 1885, that he didn't understand Wagner, he refused later on to change his opinion."

ST. BARTHOLOMEW'S MUSIC

"The Passion According to Matthew" Receives Admirable Rendition

Bach's "Passion" music was the subject of the sixth Lenten recital by the choir of St. Bartholomew's Church on Wednesday evening of last week. Louise Ormsby was the soprano soloist, and showed a splendid acquaintance with the Bach style. Her beautiful soprano voice fully met the demands of such exacting arias as "Never Will My Heart Refuse Thee" and "Grief and Woe."

Daniel Beddoe, singing the tenor parts, was in his usual superb voice, and his clear, true tones were in excellent juxtaposition with those of the soprano.

The other members of the choir, including Marie Doxrud, Mildred Potter, altos, and Frederick Weld and Nathan Biesenthal, basses, were in keeping with the general enjoyable quality of the oratorio.

Arthur Hyde, the organist, was an efficient accompanist.

Mme. Lamperti in Paris Again

PARIS, April 13.—Mme. Francesco Lamperti has returned from her Winter's stay in New York. She feels highly pleased over the reception given her by vocal teachers and artists in America.

FLAATEN CONSERVATORY MUSIC

String Orchestra Does Excellent Work—Tschaiakowsky Studied

DULUTH, April 12.—The second pupils' recital of the season by the students of the Flaaten Conservatory of Music occurred recently at the auditorium of the school. The special feature of the program was the playing of the string orchestra under the direction of Gustav Flaaten. The work of the forty-five young players bordered closely on the professional. The numbers played were the Jubilee Vorspiel, by Borrelli, and an Allegro Moderato by Copland, which were rendered with vigor and a fine volume of tone.

Other numbers worthy of special notice were the Polacca, by Mohr, for eight hands at the piano and string orchestra; Kern's Fantastic Dance, played by Garda Hanson; Serenade by Lieblich, and Valse by Poldini, played by Florence Webb, and violin solos by Olive Capron.

Tschaiakowsky was the composer studied during March by both the Cecilian Musical Club and the Matinée Musical. At both the Symphony Pathétique was played in piano arrangement. At the former the program was in charge of Donna Louise Riblette, and Walter Smith, Lawrence Paul, Mesdames Segog, But, Herbert Jones and Miss Morton also participated.

The program at the Matinée Musical was exceedingly well rendered by Carlotta Simonds, Mrs. Edson Ruth Alta Rogers, Isabel Pearson, Mary Syer Bradshaw, Clara Stocker, Mrs. Mark Baldwin and Florence Hyland. The accompanists were Horace Reynier and Carlotta Simonds.

Mrs. Babcock's Demand for Teachers

Mrs. Babcock, whose International Musical and Educational Exchange in New York has been long and favorably known, reports an unusual demand for teachers in colleges and conservatories in this country, especially in the South and West, as well as nearer this city. Mrs. Babcock supplies only institutions of the highest standing, and has at least twenty-five unfilled vacancies at present.

A member of the old Liszt circle in Weimar died a few days ago in that city in the person of Anna Stahr, at one time a concert pianist of note. She was seventy-five years old.

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WANDERJAHRE OF A REVOLUTIONIST

By
ARTHUR FARWELL.



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To lay the foundations of the projected tour, I spent the Summer of 1903 in bombarding the West with letters announcing a lecture-recital, "Music and Myth of the American Indians." A number of experiences with audiences had enabled me to get the material to be presented into the best form. This labor of correspondence was interrupted only by a short visit to the home of John Beach, at Gloversville, N. Y., and a flying trip to the Adirondacks. I had first met Beach and seen his compositions—then all in manuscript—during the previous Summer, and had found him a welcome addition to the ranks of workers in the good cause.

The response to my correspondence was prompt and vigorous, and by Fall I had arranged a series of engagements from Bos-

witnessed upon the Rhine! I had never realized this before this return to them. Painters say that the last thing which observers remember of a picture is its size, and this may be true in some degree of natural scenes as well. I remember that in Switzerland I could never remember just how big the Jungfrau was without looking again at her towering snowy crest. But these great Western spaces of river and bluff, wood and plain, spread out to far horizons under the Indian Summer's golden haze, and painted with the deep red dyes of the Autumn oaks, the yellow of stubble and stacked straw, and the gentle brown of fields and distant forest edges—what scenes these are to make one breathe deep—to invite the soul to expand and rejoice! What great unwritten music lingers about these dreaming lands!

In Chicago I fell in with the composer Louis Campbell-Tipton, and made the acquaintance of the manuscript of his "Sonata Heroic," which I lost no time in sending back to my press in the East. Campbell-Tipton is a tone painter in gorgeous and modern, if not in ultra-modern, colors; and his works, interpreted by some of the best artists of the time, are finding ever a wider hearing.

Another American composer, Ernest R. Kroeger, made my stay in St. Louis a pleasant one. In the midst of a blizzard which, even as a Minnesotan, I shall not easily forget, he took me out to the Exposition grounds, where the great buildings were in process of construction for the following year. It was at this exposition that Mr. Kroeger distinguished himself as Master of Programs, showing great judgment in his selection and arrangement of works presented. Mr. Kroeger's compositions, both orchestral and in the smaller forms, have been broadly heard, and the History of Music in America will write him down as one who has done an incalculable amount of good work in raising and maintaining the standards of music throughout a very large part of the country.

Once leaving the hospitable homes and the immigrant-packed station of Kansas City, and striking out across the plains, I felt that I was really beginning to get westward. A stop among delightful people in the little town of Kingsley will be long remembered. It was there that a stray cow-puncher, in search of a lively time, read the legend "American Indians" on a placard in the village street announcing my lecture-recital, and determined to take it in. He paid his quarter without asking any questions, like a good sport, and went into the little church where the event was about to begin. Leaning over the back of a pew, he timidly touched a man in the audience on the shoulder and said, "Say, is dis a show?" Being assured that it was, he took a seat and attended carefully; but after waiting vainly for half an hour for the scalping, or at least a little shooting to begin, he slid quietly out into the night in search of more thrilling adventures.

After the breadth of Kansas plains came the clear heights of Colorado, and after

several delightful days in Denver I set out, with eager expectancy, for the Grand Canyon of Arizona. An incident of this departure gave me my first real gripping sensation if the enormous extent of the western part of our land. Shortly before eight o'clock in the evening, the time of my departure from Denver, I stepped up to the window to buy my ticket over the Santa Fé to the Canyon. I knew vaguely that the Canyon was somewhere between Denver and the Pacific, and that I should arrive there in the evening. Denver I had always regarded as being well across the continent. But it took me a few moments to collect my scattered wits when I learned that I should not arrive at the Canyon until the evening of the second day. Nothing was surprising in regard to distances after this, and I was prepared to believe anything.

Going over the Great Divide, and into New Mexico for the first time, it is hard to believe that these strange infinite stretches of opaline desert, mesa-girt and mysterious, are part of the same old United

of the desert-lovers. And at the end of the second day after leaving Denver this perpetual crescendo of interest reached its climax when I arrived at the edge of the world.

I had often wondered what it would be like to die and wake up on the other side, or to be Beethoven, or Wagner, or Dante. But such slight experiences are engulfed in the great one of that first glimpse into the incredible other-world of the Grand Canyon of Arizona. One cannot write about this place. There is no word, no phrase, no description that does not belittle it, unless we go to the Apocalypse. Enumeration, however poetically presented, of dimension and distance, color and form, sensation and experiences, goes for naught in the face of the indescribable—the ineffable! On Christmas morning, with snow covering the ground above, and warm Summer in the gulf below, I took my station at a remote spot on the rim, building a fire to melt the snow and keep me warm. All day long, until nightfall, I sat there watching the lights and shadows play and change



I ARRIVED AT THE EDGE OF THE WORLD

States that we have always known. A dweller of the East, the Mississippi Valley, or the Northwest suddenly dropped into this extraordinary region would certainly think himself nowhere except in Egypt, or possibly in Mars. And the strange beings that came crowding up to the train at the stopping places—no one familiar with the Sioux or any of the Middle Western tribes—would take this unfamiliar race at the first glance for Indians. But such they were, and populated the curious pueblos that seemed as much a natural part of the landscape as the very mesas themselves. At the pueblo of Isleta, near Albuquerque, I first had the opportunity of seeing these strange and picturesque desert dwellers in the midst of their native surroundings, and of casually hearing a few of their songs.

Thus I journeyed, wide-eyed and attentive, through New Mexico and Arizona, accumulating an incalculable store of new experiences and impressions, and soon knew myself eligible for the increasing ranks

over the strange distances and depths of this wonderworld, and heard the unwritten symphonies of the ages past and the ages to come.

Nothing short of the anticipation of California could have reconciled me to the ending of the week which I spent at the Canyon, on horseback along the rim, or on muleback or afoot threading into its Danteque depths. The time of shaking myself out of this dream, and pursuing my way, arrived. And it was a wonderful early January experience to leave the cold, clear airs of an Arizona Winter one night, and to awake the next morning to a paradise of sunlight flooding down upon the deep green and gleaming gold of miles of orange trees, and on the dim blue mountain ranges in the distance.

Thus to traverse in a brief space of time the gentle farm lands of the East, the broader rolling landscapes of the Mississippi Valley, the limitless plains of Kansas,

(Continued on page 31.)



CAMPBELL-TIPTON
Composer of the "Sonata Heroic"

ton to San Francisco. Starting in September, and making a number of stops along the way, I arrived at my old home in Minnesota in all the golden glory of an Indian Summer in the Middle West. I took the first possible moment to revisit old haunts, Fort Snelling on the high bluff, standing guard at the junction of the Minnesota and the Mississippi rivers; Minnehaha Falls, and the Indian Mounds, whose builders, from what is now Dayton's Bluff, overlooked so splendid a stretch of old Mississippi's waters.

How vastly these great scenes exceed in space and grandeur anything which may be

S. C. Bennett

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FROM "MUSICAL AMERICA" READERS

Fair Play for American Composers

PITTSBURG, April 10, 1909.

To the Editor of MUSICAL AMERICA:

Your excellent excerpt from Reginald De Koven's article in the *North American Review* has been read with keen interest, and I wish to thank him for pointing out that the mere fact of a work being written by an American prejudices our own people against it.

Also his refutation of the assertion made by some writers that American composers' works are accepted by the Symphony directors on their merits is most timely and true.

I am convinced that as soon as the American people can be aroused to a sense of "fair play" for the native composer, as soon as our people will eagerly listen to and encourage the best of their own composers, as soon as directors will place the native composer side by side with the foreigners on their programs, just so soon will the American genius assert itself.

With the exception of some of our Boston musicians who have influence enough to compel attention from their Symphony directors, there is absolutely no opening for a native composer in this country. He can go to Berlin and secure a respectful and fair-minded hearing from the Germans, and Americans, being more patriotic abroad than at home. If an American would seek appreciation, even from his own countrymen, he must go abroad to find it.

As long, then, as the American public remains apathetic, as long as it insists on looking at its own talent as curiosities to be tolerated as a special species by itself, to be examined through a glass of prejudice, where the magnifying lens, which is used for seeing our famous foreign composers, is inverted so as to diminish the appearance of their home product, and as long as it continues to place the orchestras in the hands of those conductors prejudiced against the native talent, just so long will our nation suffer the humiliation of being scoffed at as a nation of "money grabbers," and deserve the ridicule which European musicians heap upon us.

However, there is a point to be made, it seems to me, that has been overlooked, namely, the patriotic motive of the composer himself. Would he succeed in producing any large work requiring sustained effort, self-criticism, patience and perseverance, he must have some spur of national pride to support him. This sustaining force is found in the lives of all the great composers—Beethoven, the transcendentalist; Chopin, the Polish patriot; Wagner, the revolutionist; Liszt, the Hungarian hero, and, lately, Grieg, the Norwegian.

No "man without a country" has ever produced a great work of art, and our American musicians must themselves cultivate that love of country, devotion to principles and self-sacrifice which the forefathers practised, and which lend such glory and splendor to our history. They must, in fact, epitomize in themselves their country's glory, its sufferings and sacrifices, to

express that high emotion called patriotism.

An American whose bosom does not swell with pride at the story of the Revolution, who has not followed with sympathy the "Ride of Paul Revere," who does not breathe with reverence the names of John Adams, John Hancock and the brave men who risked their lives in signing the Declaration of Independence, whose soul is not stirred by the character and deeds of Washington, or whose heart does not beat the faster at the recitation of the dauntless bravery of our naval heroes, from Paul Jones, Decatur, Lawrence and Perry down to Farragut, Dewey and Schley; and he who knows not the many years of war with savages, the hardships and untold sufferings of the pioneers who blazed a path for liberty and empire with a bravery and endurance that gave a new significance to heroism; he who has not read and been thrilled with the story of Sam Houston and the "Lone Star State," Texas, the tragedy of Bowie and Davy Crockett in defending the "Alamo," and the perfidy of Santa Ana (a tale as magnificently dramatic and heroic as that of the Spartans in Greece); and one who can without keen emotion read the story of the great Lincoln, and be moved in some measure to emulate his spirit of usefulness and charity, it seems to the writer that such a man, be he ever so great as a musician, cannot necessarily create a distinctively American work.

To sum up, briefly, the causes for the lack of a national school in America, aside from the reasons given in Mr. De Koven's admirable article, I should place, first, the habit of our people to look through a large magnifying glass at the fame of the foreigner; second, the cruel and unjust, not to say unpatriotic, inversion of that glass when looking at the work of a native composer; third, the prejudice of foreign conductors, who refuse to consider seriously an American's work unless it is forced upon his attention by social influence (and then it is most liable to be a work of mediocrity and unworthy of production); fourth, lack of national spirit or patriotism in the composer himself.

Thanking MUSICAL AMERICA and Mr. De Koven for bringing forward the agitation which must result eventually in better conditions for our earnest and stirring Americans, I remain, Very sincerely,

S. G. PRATT.

The Case of Florence Wickham

No. 222 N, THIRTEENTH STREET, PHILADELPHIA, April 5, 1909.

To the Editor of MUSICAL AMERICA:

In your last issue you state that Florence Wickham, the American mezzo-soprano now at the Court Opera, Schwerin, Germany, has been engaged for the Metropolitan next season. You also state that she was prepared for the operatic stage by Mathilde Mallinger, in Berlin, where she made her debut, after which she toured this country with Henry W. Savage's "Parsifal" company, and sang last Spring at Covent Garden.

Now, in order that you may carry out the statement which heads your editorial columns—that your paper is to "establish the principle of honesty and justice in musical journalism"—let me say that Florence Wickham was trained by me for five years, and for three of those years I taught her for nothing, as the sudden death of her father, Judge John J. Wickham, of Beaver, Pa., left her without resources.

At the end of these five years her friends made up a purse and gave it into my hands to use according to my judgment in her European education. I sent her to Frau Mallinger to prepare her for the operatic stage, and in two years she made her debut in the Royal Opera House at Wiesbaden, when not yet twenty-two years of age. She then sang for a year in Royal Opera in Berlin, for the next year in Savage's "Parsifal," and for the next two years in Mecklenburg-Schwerin, during which time she had leave of absence to sing at Covent Garden.

This is the true story of her musical education, and vet Frau Mallinger is credited with being her teacher, while my name is never mentioned in this connection. How can "the principle of justice and honesty" be shown toward American musicians, and music in America, until such truth as this is sought for and revealed?

Yours very truly, M. A. GROFF.

[If there is a principle for which MUSICAL AMERICA has contended it is that due credit be given to those American teachers who have prepared American singers of talent for the stage, and who are often denied this credit because a foreign teacher finishes the musical education and then gets the whole credit.

We would remind Miss Groff, however, that if she has any cause for complaint it is not with MUSICAL AMERICA, which printed the item on the authority of German papers, which item was evidently inspired by Miss Wickham herself.

In such cases the American teacher has no trouble with MUSICAL AMERICA. The recourse, if any, is to the singers themselves. If singers give certain information to the press with regard to their career, and with regard to the particular teacher with whom they studied, a musical newspaper can go no further.

A recent instance of this is the case of Allen Hinckley, now singing with the Metropolitan Opera Company, whose musical education was claimed by a Philadelphia teacher, whereas Mr. Hinckley, while admitting that he did study with this particular Philadelphia teacher for a time, himself stated that he really derived the principal and most valuable part of his education for his operatic career from Oscar Saenger.

Now, when the singer himself takes a certain stand in such matters, we would ask Miss Groff, what is a musical editor to do? Instead of directing her letter to the Editor of MUSICAL AMERICA, she should have directed her letter to Miss Florence Wickham, and demanded justice, if she felt she was not being properly treated in the matter.—Editor MUSICAL AMERICA.]

Victor Herbert's Orchestra

GLENSIDE, PA.

To the Editor of MUSICAL AMERICA:

I am a subscriber to your paper and an interested reader of the same, it being doubly valuable to me, owing to the fact that I am compiling a series of music books from clippings. Now, may I ask you for some information regarding Victor Herbert's Orchestra? Do they disband in the Winter? Since their recitals at Willow

Grove there has been little recorded of their doings. Is Mr. J. M. Spargur the first violinist of the full orchestra, and was only part of it at Willow Grove last Summer? Any information you could send me I would regard as a favor. Would say, in conclusion, that I thoroughly enjoy the weekly visits of MUSICAL AMERICA.

Yours respectfully, KATE MELCHER, 24 Lynnwood Avenue.

[Victor Herbert's Orchestra, while permanent in the sense that it employs practically the same instrumentalists whenever it has an engagement or is engaged to make a tour, is disbanded at all times when there is no work on hand. The principal performances have been Sunday night concerts in the Broadway Theater, New York City, which were recorded in MUSICAL AMERICA at the time they were given. The orchestra was disbanded after these concerts, as Mr. Herbert has been devoting his time entirely to the composition of new light operas. Another series of concerts is now being given. John M. Spargur is concertmaster of the orchestra. It is understood that the orchestra was not complete during the Willow Grove engagement.—Editor MUSICAL AMERICA.]

The "War Cry"

PITTSBURG, PA., March 23, 1909.

To the Editor of MUSICAL AMERICA:

I wish to add my commendation to the many nuggets of pianistic wisdom to be found in Franz Mantel's splendid "War Cry," recently published in MUSICAL AMERICA. I agree with him perfectly in every item which he has brought to light. Why did he, however, omit the name of Heinrich Germer from his article?

I am glad to know that there is a man of Mr. Mantel's calibre and intelligence in this country. Such knowledge of pianistic matters as he has divulged is in the possession of few teachers, and of not many even in Germany. W. K. STEINER.

The Newest of All the Music Newspapers

LOS ANGELES, CAL., March 30, 1909.

To the Editor of MUSICAL AMERICA:

No matter what the price, we cannot get along without MUSICAL AMERICA, the newest of all the music newspapers, and any one who cannot keep posted in the movements of the vocalists and instrumentalists, or who cannot familiarize themselves with the names of the noted artists, all of whom advertise in your columns, surely cannot under any circumstances expect to know anything concerning their line of work.

MUSICAL AMERICA is essential to a well-balanced, well-trained musical mind.

L. E. BEHYMER.

Regarding Rossini's "Messe Solennelle"

EASTON, PA., April 2, 1909.

To the Editor of MUSICAL AMERICA:

Can any of your readers tell me of an entire performance of Rossini's "Messe Solennelle," published by Oliver Ditson, of this country? As my choir will shortly perform this work, I am anxious to get some data in connection with it.

EDWARD F. JOHNSTONE, 31 South Fifth Street.

Full of News and Honest Criticism

SPOKANE, WASH., March 31, 1909.

To the Editor of MUSICAL AMERICA:

Your paper is much appreciated, as it is not only full of news, but honest criticism. I enclose subscription from a pupil. Also please send the journal to me for one year. Lisle DUNNING.

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"Georg Krüger showed in his Chopin rendering and in the Beethoven sonata that he does not belong to the ordinary set. He has artistic temperament, strength, and a firm rhythmic feeling."—Halpern in the *New York Staatszeitung*.

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BROOKLYN AND THE PHILHARMONIC PLANS

Mrs. Sheldon Seeks Support for Mahler's Visits--Many Easter Concerts

The herculean musical tasks of Holy Week have been the chief occupation of Brooklyn musicians during the past week or so. Although Eastertide is generally regarded as a time of universal peace, on Maundy Thursday was fought a drawn "Battle of the Ladies" which will go down to posterity as the Bunker Hill of a dark, we trust not bloody, but only merry, musical war--symphonic and operatic. An announcement, innocent enough in print, that the reorganized New York Philharmonic Society, with Mahler as conductor, would give five evening concerts at the Academy next season led to a meeting of the "Women's Auxiliary Board" on orchestral concerts given under the auspices of the Institute. To this meeting came Mrs. George R. Sheldon, of Manhattan, sometime of Brooklyn, prime mover in the Philharmonic's reorganization, to outline that orchestra's Brooklyn plans. Mrs. Sheldon declared that the concerts now scheduled for Brooklyn would be given whether or not they were successful, but that the orchestra would not play a second Brooklyn engagement unless sufficient interest were shown in the first. Mrs. Sheldon was followed by Mrs. Benjamin Frothingham, who said that Brooklyn could not support more orchestra concerts unless its inhabitants discontinued their practice of attending the concerts of the same character on the other side of the East River. After several ladies of social prominence had had their say and no progress had been made toward a happy solution of the problem, Professor Hooper, director of the Institute, made a burning plea for the preservation of his useful institution, declaring that if these proposed Philharmonic concerts are not given under the auspices of the Institute, "it will mean a death blow" to the latter. "With the opera in competition," continued Professor Hooper, "It has been a case of life or death during the past season for the Institute, and support of these concerts except through the Institute will inflict an almost fatal blow upon the Institute."

It may be stated on good authority that a committee, headed by Mrs. Henry I. Judson, No. 116 Willow street, will be organized to support the New York Philharmonic

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Arthur Claassen and His Brooklyn Vocal Class



The accompanying picture shows Arthur Claassen, director vocal department Conservatory of Musical Art, and some of his pupils, who will take part in the annual song recital at the Academy of Music, Brooklyn, on Wednesday, April 21. The following are in the picture: Top row, left to right--Hildegard Jantzer, Edith Magee, Arthur Claassen, Louise Schippers, Katherine Schmidt. Middle row--Martha Gissel, J. Louise Manning, Lilian Funk, Millie B. Koempel, Agnes C. O'Connor, Amelia Zechiel. Bottom row--Selma Mayer, Lena Kuenzli, Kathryn Staats, Maliz Wagner, Annabel Oberst, Lillian Weiden-Frese and Marie Dressel.

interests. Meanwhile, information may be had of F. F. Leifels, secretary, Carnegie Hall.

More pleasant to record than strife is the welcome news that the Institute had received, under the will of Frank Sherman Benson, \$10,963.62, "to be used in the development more especially of those departments of the Institute"--music and classic art--in which the deceased was interested.

In accordance with the demands of subscribers to the Academy opera cycle that Bonci should appear at that house once more before the close this season, "La Bohème," with that popular little tenor as Rodolfo, was presented at the last performance in the series of 1908-09, on April 5. The rest of the characters were represented by Farrar, Mattfeld, Amato, Didur, Bozzano, Ananian, Paterna, Badá, Missions and Tecchi. This familiar Metropolitan ensemble, led by Spetrino, gave a generally satisfactory presentation. The audience was unusually large, fashionable and demonstrative.

It looks as if Brooklyn would not hear the celebrated Dr. Wüllner, whose recital, postponed to April 5, was again canceled on account of illness.

A new soprano, Sigrid Westerlind by name, who calls herself "Swedish-Finnish," made her appearance in recital at Association Hall on the evening of April 3. The lady's voice, though not extraordinary in quality, has a good range and flexibility, and she is possessed of much temperament.

Wednesday evening, April 7, A. Campbell Weston gave a musicale at his studio, No. 463 Bedford avenue, which was attended by a large gathering of musical friends.

Mr. Weston was assisted by Justin Thatcher, tenor, and Herbert C. Corduan, violinist, in the following program:

Songs: "Im Regen und Sonnenschein," von Kass; "Liebeslied," Dvůřák; "Sweetheart," Rogers, and "Dreams," Hahn. Suite for violin and piano, Ries, and Sonata in A Major, for violin and piano, César Franck.

Stainer's "Crucifixion" was given at the Emmanuel Baptist Church, Sunday evening, April 4, under the direction of G. Waring Stebbins, and again Good Friday evening, at the Clinton Avenue Congregational Church.

Good Friday was also the occasion for several musical events, among which were an afternoon lecture-recital on "Parsifal," by Howard J. MacNutt, at the home of Mrs. R. S. Kristeller, No. 470 Stratford Road, and an evening performance of Gounod's "De Profundis," at the Church of the Good Shepherd, directed by Thomas W. MacDonough, organist of that church.

Another musicale was held at the "E. D." Turnverein, on the afternoon of April 8, by Mrs. Ernestine Waeldin and her daughter, Miss Bertha, both pianists.

Dr. John C. Griggs, of Vassar College, continued his series of lectures at the Academy Tuesday evening, April 6, his subject being "Faust," as exemplified in Boito, Gounod, Berlioz and Schumann. The illustrations were given by Susan L. Griggs, soprano; Charles Gilbert Spross, pianist; H. L. Sammond, organist, and the lecturer himself, a baritone.

May 1 is the time for moving, so we are told. Herbert Braham will move on to the Hanson Place M. E. Church, Mrs. Clarence E. Eddy will become contralto at the Tompkins Avenue Congregational Church and Pauline Hathaway, contralto, has "accepted a call" to Grace M. E. Church, Seventh avenue and St. John's Place.

J. Treadwell Bullwinkel, organist at Strong Place Baptist Church, has renewed his contract for another year.

The first anniversary of the dedication of the Church of Our Lady of Loretta was celebrated Sunday evening, April 4, by "musical vespers," in which a number of selections from Rossini's "Stabat Mater" and other numbers were given.

The "Inflammatus" was sung by Madeline Jones, "Pro Peccatis" by Richard V. Murphy, "Eia Mater" by Frank Eschman. G. Cavaradossi sang "Cujus Animam" and

Capocci's "Laudate Puceri." In the second number he was assisted by the children's choir of the church. Edna V. Whistler and Mary Nicello sang the "O Saluta ris Hostia," under the direction of Pauline Schneider, organist of the church.

Frederick Conservatory Spring Recital

FREDERICK, MD., April 12--The annual Spring recital of the students of the Conservatory of Music was given in College Hall recently. The program was well arranged and admirably rendered. The participants were: Rhea March, Elizabeth Mullinix, Helen Feidt, Dorothea Smith, Elizabeth Knott, pianoforte; Emma Noll, Marshall L. Etchison, Elizabeth Baker, organ; Ramona Keilman and Theresa S. Graff, sopranos.

An excellent musical program was rendered by the choir of the First Presbyterian Church Easter Sunday, under the direction of Charles B. T. Hendrickson, choirmaster. James H. Rogers's cantata, "The New Life," was sung in the afternoon. The choir is composed of Margaret Paul Maywood, soprano; C. Elizabeth Bowers, alto; Ralph R. Bowers, tenor; Charles B. T. Hendrickson, bass. Helen A. Mullinix was the organist. W. J. R.

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"Yes," barked out a crabby old bachelor, who happened to overhear her, "but some of us have mighty poor voices."

"Ah, Elsie, it is fine to be married to an officer—such a beautiful uniform, and so many decorations!"

"Yes, and besides that, he'll have a band at his funeral."

"My wife took me to the orchestra concert last night, and I think they played Wagner."

"What makes you think so?"

"Why, a big bunch of plaster fell from the ceiling into the middle aisle during the concert and a man who was sleeping near me suddenly woke up and said, 'Wagner!'"

—Cleveland Plain Dealer.

"What do you think of Miss Calihope's voice?" whispered the tall girl with the mountainous pompadour.

"She sings like a pirate," growled the rude man in the starry vest.

"Like a pirate! Gracious! And what is the resemblance?"

"She's rough on the high C's."—Chicago Daily News.

What may be termed the loose talk of a prima donna to the effect that music and motherhood are incompatible had the ex-

traordinary effect of inducing eminent singers who are contrary minded to reach into odd corners and produce their olive branches, one Metropolitan Opera House favorite proudly exhibiting twins.

This goes to show that you never can tell. As to the claim that singers have no time to take care of their children, what on earth is a singer's husband for? Now this is settled, we can resume revising the tariff.—New York Evening Telegram.

Polite Youth—You sang awfully well. She—The audience didn't seem to think so. They did not applaud a bit when I came off the stage.

Polite Youth—Oh, but I'm sure they were awfully pleased.

"Since Longlocks inherited a fortune he is a paradox."

"What's the answer?"

"He is both the richest and poorest musician on the stage."

First Musician—I was very angry just now when Bleeker asked me for five dollars that I owed him.

Second Musician—But why did you get angry?

First Musician—I found it much easier to get angry than to pay.

Disproved

[One cannot be an artist under adverse conditions.—Mary Garden.]

With conditions wrong it's hard

For a man to be a bard;

Still, below us is a missus

Who plays nothing but "Narcissus,"

Plays that melody so trite

All the day and half the night.

But a poet in a flat

Is above such things as that.

—New York Evening Mail.

Violinist (one of trio of amateurs who have just obliged with rather lengthy performance)—Well, we've left off at last!

Hostess—Thank you, so much!"

Pastor (to Mrs. Cork): Is your husband a religious man, Mrs. Cork?

Mrs. Cork: He used to be before our Billy started practising the clarinet.—British Bandsman.

HOW INDIANS SING "THE MESSIAH"

Port Simpson, a town of about 1,000 inhabitants, on the northern shore line of British Columbia, has produced something notable in the line of musical entertainment. It was the singing of Handel's "Messiah" by a chorus of fifty full-blooded Indians. The audience itself was largely made up of aborigines.

The population of the town is mostly Indian or part Indian, and it prides itself on its musical taste. The missionaries are to be thanked for this state of affairs. The chorus that gave the "Messiah" was not composed of natives of Port Simpson, but of Indians from Alaska.

The Tsimpsians, as the residents of the town are called, were holding a celebration in honor of William Duncan, the missionary, and invited the Metlakatla Indians, who have had a choral society for some years, to take part. One day in January the visitors appeared and were met at the dock by a large municipal delegation. They gave two concerts, which an eyewitness describes as follows:

The Letters of Beethoven

A critical edition of Beethoven's Letters, with explanatory notes by Dr. A. C. Kallischer, and translated, with preface, by J. S. Shedlock, B. A., in two volumes, has been published recently by E. P. Dutton & Co.

The author has not wished merely to assemble a voluminous collection of epistles, but to establish a pure text for each, and to supply really illuminating annotations to them all. He is not a biographer, and the full story of the composer's life must be sought elsewhere, but in as far as his letters may serve as revelations bearing upon his life and character, they are here perfectly represented, with obscurities in them dispelled, matters of chronology straightened out, and ample information given on the various persons or events involved in them. They will be held as precious by every student of Beethoven.

Melba on Studying Abroad

"Where an American music student had adequate means and a reasonable quota of common sense," says Nellie Melba, "I would strongly recommend a period of foreign study, for, whether their natural musical endowment be great or small, nothing but benefit can result from the experience. The girl of circumscribed talents will soon be made to realize the limits of her qualifications, and, while this advent of truth may be claimed to have a salutary effect on the mediocrity, it also awakens the gifted girl to that broader understanding which is the basis of true art."

Toledo Orchestra Organizes

TOLEDO, April 12.—The last concert of the season by the Toledo Philharmonic Orchestra was given last Tuesday evening at the Collingwood. Helen Johnson, violinist, acquitted herself most creditably as soloist. This, the first season of the society, has been so successful that a permanent organization will be formed. H. L. S.

Sophie Menter has been trying her hand at transcriptions for the piano. Her elaboration of one of Johann Strauss's waltzes is a censured feature of the recital programs of her pupil, Alice Ripper, who is now touring extensively.

"The soloists did their parts very well, and, considering their very limited opportunities to acquire any musical education, much less voice culture, they compare well with professional singers anywhere. The organist, as is the case with more than half of the singers, has been to elementary school only, and for a short time early in life, yet he reads and speaks good English, as well as being able to read many musical compositions, both classical and modern."

"The director has had better advantages, and, although an Indian, he possesses a collegiate and university education. The oratorio was performed from the beginning to the end, with the usual omissions, by the Metlakatla Choral Society, with the grace and dignity of a professional organization."

"Not a single false note was sounded; not a single passage was carelessly handled. The theme of the author was correctly interpreted and put to correct execution. When the 'Hallelujah Chorus' was sung the audience rose to their feet and stood gazing upward as if they were actually witnessing something in the skies."

Amy Grant's Sunday Recitals

The four Sunday afternoon opera recitals, consisting of operas presented as readings with music arranged from the scores, began at the studios of Amy Grant, No. 78 West Fifty-fifth street, on April 11, with the Tennyson-Strauss "Enoch Arden." The remaining recitals are as follows: "Salome," Wilde-Strauss, April 17; "Pelléas and Mélisande," Maeterlinck-Debussy, April 24, and "Elektra," Hofmannsthal-Strauss, May 2.

LATEST COMPOSITIONS OF Carrie Jacobs Bond

"The Dark Lament," "His Lullaby," being sung by Mme. Schumann-Heink.

"Love and Sorrow," being sung by David Bispham.

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PHILA. HAS BECOME GREAT MUSIC CENTER

**"Musical America" Correspondent
Tells of the Various Influences
that Have Made It So**

PHILADELPHIA, April 12.—Artistically and commercially (the emphasis, however, being upon the former), music in Philadelphia has advanced during the season just closing with strides calculated to attract the attention from her sister cities.

Philadelphia for years has been a city that enjoyed good music, if the cost was not too great. Unlike New York, Boston and Chicago, which have always sought, and in most cases procured, the best at any price, the City of Brotherly Love has asked for the best, but the financial support has not until recently been adequate. Think of listening to the Damrosch, Sousa, Conway and other high-class organizations for the price of car fare to and from a public park! That is what Philadelphia has been getting for several years during the Summer months, to say nothing of hearing local organizations like the Municipal Band, which gives free concerts nightly during the Summer in the many city parks.

These concerts have been heard and enjoyed by hundreds of thousands of people, and for nothing. In the Winter time, given the same standard of perfection in musical performances, with an admission price charged, a capacity house was a rare exception.

But the last season has witnessed an awakening in Philadelphia. Music lovers have at last been brought to a realization of the fact that mere passive appreciation is insufficient to further the development of the art, and that the artist requires financial as well as moral support.

To the lamented Fritz Scheel are the music patrons of this city largely indebted for their awakening. With the financial support of a few enthusiasts, and the moral support of a large class, duly appreciative, but less enthusiastic, Mr. Scheel, by dint of hard work, built up the Philadelphia Orchestra. Through his efforts the people saw the possibilities of such an organization. Carl Pohlig, Scheel's successor, found a well-trained orchestra awaiting him. He worked indefatigably, and his efforts have met with the approval of critics and public alike. It is the boast of Philadelphia to-day that, though still young, the Philadelphia Orchestra is second to none of the similar organizations in this country.

While Scheel was struggling to perfect his band of musicians he was also educating the music public of this city. It was not until this season, however, that a genuine appreciation of the work of Scheel and Pohlig became manifest. Mayor Reyburn and Mrs. Reyburn are enthusiastic supporters of music. Through the Mayor's efforts City Councils have been prevailed upon to make an appropriation for a series of concerts by the Philadelphia Orchestra on the City Hall plaza during the Summer. This will serve in a measure to keep the organization intact. It is a move for which Mayor Reyburn deserves the gratitude of the community.

A big factor in the awakening of Philadelphia has been the Philadelphia Operatic Society, an "amateur" organization composed of professional singers, for the production of grand opera in English. The society is amateur in the sense that its members receive no compensation for their services. Since its organization the society has produced "Faust" twice, "Aida" twice, "Martha" once and "The Huguenots" twice. All of these operas were presented on a scale not surpassed by many of the professional performances witnessed here. Although there were many skeptics at first, the society is now firmly established and has proved itself an excellent feeder for the chorus of the Hammerstein opera.

All of the operas produced by the society were given by purely local talent, under the direction of Siegfried Behrens, a Philadelphia conductor, with the Philadelphia Orchestra and a ballet of Philadelphia dancers, the stage director and the ballet master also being Philadelphians. Next month the society will sing two operas on the same evening, "Cavalleria" and "Hoshi-San." The last named is the combined work of Wassili Leps, a Philadelphia composer, and John Luther Long, a Philadelphia author.

The value of the society as an operatic school is shown in the fact that Charles Tammé, one of its tenors, who went to Italy after singing *Radames* here, will make his debut in Italian grand opera at La

Scala next month, and Henri Scott, a splendid basso, who has sung *Mephisto*, the *High Priest* and *Plunkett*, has accepted a position with the Manhattan Opera Company.

But it really required the energy of an outsider to thoroughly arouse the musical senses of the Philadelphia public. The outsider was Oscar Hammerstein. Mr. Hammerstein came to Philadelphia and announced that he could give them the best in grand opera without a guarantee, and to prove his assertion he brought over Tetzlaff and Mary Garden and gave "Lucia" and "Louise." These performances convinced even the most skeptical. Then Mr. Hammerstein announced that he would build an opera house here and give us grand opera as its importance deserved.

In twenty weeks he produced more than eighty operas, among them these, which were new to Philadelphia: "Samson and Delilah," "Thais," "Pelléas and Mélisande," "The Juggler of Notre Dame," "Crispino e la Comare" and "Salomé." Hammerstein was met here with opposition, but he swept it away, and even greater things are promised for next season. The Metropolitan people have been stirred to better efforts, and next year they are to give us, in addition to the regular grand opera series, a season of French opera comique.

S. E. E.

PEARL BENEDICT'S SUCCESS

**Walter R. Anderson Makes Important
Bookings for Contralto**



PEARL BENEDICT

**Contralto Who Has Filled Important
Engagements This Season**

That Walter R. Anderson made no mistake when he assumed the management of Pearl Benedict is apparent by the list of important engagements he has booked this season for this excellent artist. Her lovely voice and thorough musicianship are established facts which prominent musical directors have been able to substantiate.

Her appearance with the Handel and Haydn Society in the "Messiah" during the early part of this season was so thoroughly successful that she was re-engaged for the "Redemption" on April 11, with Mme. Jomelli, George Hamlin and Claude Cunningham as the other soloists.

Her engagements with such societies as the Worcester Oratorio Society, Pittsburg Mozart Club, Montreal Philharmonic, Orange Woman's Club, New York Young People's Symphony, Jersey City Choral Society, Tarrytown Philharmonic, New York Chautauqua, New York Musical Art Society, and tours through the South, including Savannah, Ga.; Macon, Ga.; Valdosta, Ga.; Raleigh, N. C.; Greenville, S. C.; Charlotte, N. C.; Spartanburg, S. C., and the West, singing at Detroit, Ypsilanti, Saginaw, Bay City, Alpena, Lansing and Marinette, Wis., have all been a continuous succession of triumphs.

The engagements of Miss Benedict for April are as follows: April 6, Poughkeepsie, N. Y.; 7, Boston, Mass. (Apollo Club); 8, New York (Masonic Concert); 11, Boston, Mass. (Handel and Haydn); 12, Warren, Pa.; 13, Detroit, Mich. (Tuesday Musicale); 15, Rochester, N. Y.; 16, Jersey City, N. J. (Choral Society); 20, Paterson, N. J. (Orpheus Club); 22, Portchester, N. Y. She is also engaged for May festivals at Manchester, Nashua, N. H., and Greenville, S. C.

Mr. Anderson also placed Miss Benedict and Caroline Hudson as soloists at St. Bartholomew's Church for the coming year, perhaps the most important positions in New York, and where Dan Beddoe is tenor soloist.

AMERICAN SINGER'S GREAT SUCCESS

**Rita Fornia Completes Her Season
with the Metropolitan Opera
Company**

Rita Fornia, born in San Francisco July 17, 1879, was inspired to take up a career as an opera singer after hearing the famous troupe of opera stars under Mapleson's régime, and also had the honor at that time of singing for the famous contralto, Sophie Scalchi, who prophesied a splendid career for her as a singer.

On leaving school she went to Berlin, and after two years of study, and against the wishes of her family, boldly presented herself to the director of the Hamburg Opera, and was immediately engaged. She sang coloratura soprano for an entire season. After this several years were spent in the study of singing and acting in Paris, under Duvernoy and Jean de Reszke.

It is to the last named that she owes a great deal of her success last Winter in "Il Trovatore," when she substituted for Mme. Eames, at one hour's notice, as *Leonora*. She had never appeared in the rôle before, but had been so thoroughly coached by her teacher, Jean de Reszke, that she was confident she would succeed, and at the performance her success was overwhelming, the audience displaying great enthusiasm and the critics speaking highly of her singing.

This season has been one of hard work, Miss Fornia having appeared at least sixty times in such parts as *Siebel*, *Nedda*, *Suzuki*, *Gutrune*, etc. She will take a much needed vacation before returning to New York for further operatic appearances in the Fall.



—Copyright by Aimé Dupont.

RITA FORNIA

Van Den Berg's Independence

Jose Van Den Berg, the noted musical director, and for many years the oboe player in the Metropolitan Opera House Orchestra, has made a striking contrast to the usual system practised by those of the Broadway folk who have met disaster.

A stroke of paralysis a while ago deprived Van Den Berg of the use of one hand, which prevents him from pursuing his occupation as a musician.

Instead, however, of becoming a charge upon the theatrical and operatic community, he sought and found employment in the form of book agent.

The firm he represents is publishing some beautiful and special editions, which have proved attractive to a goodly number of prominent players. Among those who have already purchased from him are Elsie Janis, Maxine Elliott, Lulu Glaser, Jefferson De Angelis and many other stars.

Dufault-Roy Recital

On Wednesday evening, April 28, Mendelssohn Hall will be the scene of an excellent joint recital by Paul Dufault, the French-Canadian tenor, and Berthe Roy, pianist.

The pianist, who last season toured with Kubelik, the violinist, is an artist of sterling worth, and adjectives have been exhausted in praise of the beautiful tones of the singer.

The piano selections on the program will include numbers by Guiraud, Chopin and Schultze, while Dufault will be heard in songs by Diaz, Handel, E. Haile, B. Fox, George Hue, Jane Viou, Goetz, C. G. Spross, Barbirolli, Massenet, Hess and Sarly.

Charles Gilbert Spross will accompany the latter artist.

Noted Artists at Atlantic City

ATLANTIC CITY, N. J., April 12.—The usual Easter concerts on the million dollar pier were given after noon and evening by Mme. Gerville-Reache, contralto; Mme. Bertha Harmon, soprano, and Andre Benoit, pianist. There was a large audience that expressed its appreciation in no uncertain terms.

At the Marlborough-Blenheim the string quartet, led by Louis Kroll, gave a special program. Louise Githens, soprano, of New York, was the soloist.

All of the churches observed Easter with special music, both morning and evening.

L. J. K. F.

Wedding Bells Drown Art's Call

Preferring matrimony and Marcel Louis Billout, a French artist and scion of one of the wealthiest and most prominent French families, to the divine afflatus of song, through the medium of grand opera, Edna Mae Jeans, a California girl, was married to the above mentioned gentleman by the French consul in New York last Sunday. The couple first met three years ago. The bride absolutely renounces the stage.

Mrs. Child Sings Jewish Folk Songs

BOSTON, April 12.—Mrs. Bertha Cushing Child, contralto, sang a number of Jewish folk-songs at a recital given by Organist Gideon, of Temple Israel, in Potter Hall, last Saturday afternoon. Mrs. Child was highly complimented for her charming singing. Last Wednesday she gave a recital in Quincy, and has been engaged to sing two groups of songs at a concert to be given by the Portland (Me.) Choral Society April 29. She is also to sing at a concert for members of the Copley Society May 19. Mrs. Child's engagements last week, including church services, numbered thirteen, which made one of her busiest weeks of the year. She will continue her teaching at the Quincy Mansion School, Quincy, Mass., next year, where she has a very large class of pupils.

D. L. L.

Artists for Greenville, S. C., Festival

Walter R. Anderson has placed all the soloists at the coming festival at Greenville, S. C., including a quartet composed of Lucy Marsh, soprano; Pearl Benedict, contralto; John Young, tenor; Bertram Schwahn, baritone, and Helen Wolverton, pianist. He has also arranged for Rita Fornia, soprano of the Metropolitan Opera Company, to give a recital program. The dates are May 19, 20 and 21.

Wüllner's Farewell Postponed

Acting on the advice of his physicians, Dr. Ludwig Wüllner has canceled all engagements and has postponed his farewell recital to the afternoon of Saturday, April 17. He will leave for the Pacific Coast at the conclusion of this concert.

"Parents make a great mistake in not ensuring the general education of the child who is destined to become a concert performer," says Emil Sauer.

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**Cincinnatians Make Every Effort to
Complete the Five Years
Guarantee**

CINCINNATI, April 13.—The present interest of Cincinnatians centers in the efforts of the Board of Directors of the Cincinnati Symphony Orchestra Association to secure the \$50,000 annual guarantee for reorganizing the Symphony Orchestra. Mrs. C. R. Holmes, president of the Orchestra Association, has had several meetings during the past week of the various committees actively engaged in raising this sum, and at present the members of the finance committee of the board are making personal efforts to complete the guarantee. The additional amount required at present is \$10,000. All subscriptions are to be made for a five-year period, and if this additional amount is secured steps will be taken immediately toward engaging a conductor and organizing the orchestra.

During the coming week two affairs of importance will claim the attention of local concertgoers—the appearance of Dr. Willner on the afternoon of April 16 and the Dresden Philharmonic Orchestra in Music Hall April 18. The soloists for the Philharmonic Orchestra include Alexander Petschnikoff, Germaine Schnitzer and Jeanne Jomelli.

The Cincinnati Conservatory of Music has issued invitations to two pianoforte recitals by Hans Richard. The first of these occurred on April 12, when Mr. Richard played the following program:

Bach-Liszt, Fantasia and Fugue, G Minor; Rossi, Allegro; Scarlatti-Tausig, Sonata; Mendelssohn's Variations Serieuses; Chopin, Etudes, op. 10, No. 12, op. 25, No. 10; Hans Huber, Serenata; Valse Impromptu, dedicated to Busoni; Sgambati's "A La Fontaine," Chopin-Liszt, Chant Polonaise, No. 1; Richard Strauss, Träumerei; Liszt's "Dans Les Bois" and Liszt's Fifteenth Hungarian Rhapsody.

On Wednesday evening, April 7, Malton Boyce presented his talented pupil, Marie Kincaid, in an organ recital at the Cincinnati Conservatory of Music. Miss Kincaid's program was well balanced and calculated to display the young organist's technical equipment as well as her powers of expression.

F. E. E.

"MME. BUTTERFLY" WEDS MANAGER OF AN OPERA COMPANY



DORA DE FILLIPPE PHINNEY

Arthur S. Phinney, manager for the Henry W. Savage "Merry Widow" company, and Dora Auspitz de Fillippe, a well-known singer for some time connected with the Savage Grand Opera Company, were married on Tuesday afternoon of last week. The ceremony was performed by the Rev. Dr. Clark Peck, rector of St. Andrew's M. E. Church, at the home of Mr. and Mrs. Frederick Phinney, at No. 201 West 109th street. Mme. de Fillippe appeared with the Savage forces as *Madama Butterfly*.

Mrs. Eleanor Waring Engaged

BOSTON, April 10.—The engagement has been announced of Mrs. Eleanor Howard Waring to Roger Noble Burnham, Harvard, '99, the portrait sculptor. The bride-elect, who is a writer and musician, is from Savannah, but is now residing in Boston. She has studied music abroad.

Blair Fairchild in Paris

PARIS, April 10.—Blair Fairchild, the New York composer, and Mrs. Fairchild have arrived from New York and have opened an apartment in Cité Vaneau.

FEDERATION JUDGES DECIDE COMPETITION

**Piano, Vocal and Orchestral Works
Are Chosen for Performance
at Biennial Meeting**

MEMPHIS, April 12.—Arrangements for the meeting of the National Federation at Grand Rapids on May 24 are in full swing. The biennial *Bulletin* will be issued within the next few days, and everything points to the most successful meeting that has ever been held since the organization of the Federation. This will be the first time in the history of the Federation that the biennial meeting has been held in the home city of its president, and Grand Rapids being the only city whose musical club owns its own home, it will be the first biennial held in a club's real home.

The prizes offered by the Federation for the best compositions in three classes will be awarded at this biennial. All winning composers have been decided upon, and manuscripts sent to the musicians who will present them. The Theodore Thomas Orchestra has been selected to play the prize composition for the orchestral class, and William Sherwood will play the instrumental prize-winning selection. The vocal number has been decided upon, but the performer has not yet been selected.

Mrs. Heber Knott, assistant to the press secretary, has gone to New York to look into the interests of the Federation press work in the East before returning to her duties at Grand Rapids.

The Ladies' Friday Musical of Jacksonville, Fla., held the annual meeting of the club on April 5, when the following were elected to office: President, Mrs. J. H. Douglas; first vice-president, Mrs. Montgomery Corse; second vice-president, Mrs. T. F. Orchard; recording secretary, Mrs. Arthur B. Vance; corresponding secretary, Mrs. Charles H. Smith; treasurer, Mrs. Norman Merry; librarians, Mrs. C. P. Perry and Adelaide Hughes; library committee—Mrs. John C. L'Engleand, Florence Warriner; chorus director, Vernon Heal; executive board—Mrs. Richard P. Marks, Mrs. Charles Davis and Mrs. W. G. Powell.

The new club in the Federation this week is from the Western section, and is the Friday Musical Club of Montrose, Col., with Mrs. H. J. Cornish, president, and Mrs. B. P. Blair, recording secretary.

At the last meeting of the Oneida Morning Musical (N. Y.) the following were elected for office for the next year: President, Mrs. Theodore Coles; vice-president, Mrs. H. M. Geisenhoff; recording secretary, Bessie Maxon; corresponding secretary, Mrs. R. M. Brewer; treasurer, Ruth Bailey; chairman program committee, Mrs. A. C. Potter; directors, Grace Hiltz, Mrs. Fred Green, Mrs. William R. Olney and Hazel Weber. The Morning Musical has had a very successful year. The club will have three representatives at the biennial. Mrs. A. C. Potter, the retiring corresponding secretary, has kept the work well before the public and has made a most efficient officer.

The MacDowell Club of Nashville, Tenn., gave a most attractive program on Wednesday, March 24. The program opened with

a talk on American composers by Elizabeth Frye Page. Professor Franz Strahm closed the program with a Scottish Legend, by Mrs. Beach.

The Chopin Club of Water Valley, Miss., gave its second annual recital, assisted by the pupils of Miss M. Smith's advanced class, Friday evening, April 2, at the City Opera House. Mrs. J. C. Armstrong is the president of the Chopin Club, and is assisted in the official work by Hilda Smith, Louise Collins, Mrs. R. B. Pate and Hattie Leland.

The Federation Concerts, by federated clubs, which will be given at the Grand Rapids Biennial, will be the most attractive ever offered by the Federation. Mrs. David A. Campbell has been appointed a committee to arrange this program, and Mrs. W. A. Gay, of Grand Rapids, will assist. A splendid piano quartet from Warren, Pa.; the Rommeiss-Tewksbury vocal quartet, from Chicago; Miss Hillman, concert pianist, of Fredonia, N. Y.; Gertrude Concannon, of Kansas City, Kan., pianist, and Mrs. C. D. Joslyn, of Deer Lodge, Mont., who will sing her own compositions, are some of the attractions already arranged.

The program of the St. Cecilia Society of Grand Rapids for April 2 was unusually attractive, as four little miadens danced the minuet with beautiful grace, to the music from Mozart's "Don Giovanni." The little dancers, who were under the direction of Miss Travis, were Adelaide Hovey, Pauline Heinzeleman, Dorothy Leonard and Dorothy Shanahan.

NOLA NANCE OLIVER.

Boston Choral Union's Concert

BOSTON, April 12.—The second and final concert of the season by the People's Choral Union, Frederick W. Wodell, conductor, will be given in Symphony Hall Sunday, April 25. The program will include Gounod's "St. Cecilia Mass" and Mendelssohn's "Hymn of Praise." There will be a chorus of 400 voices, an orchestra of forty players from the Boston Symphony, and the soloists will be Mrs. Alice Merritt Cochran, soprano; Thomas Evans Greene, tenor, and Dr. George R. Clarke, bass. From a musical standpoint these works will be the best ever presented by the Union. Mr. Wodell has worked untiringly with the chorus to bring about the best possible results. That his efforts have met with success will be fully demonstrated at the coming concert.

D. L. L.

To Sing "Faust" in Boston

BOSTON, April 12.—A complete representation of "Faust," with costumes, scenery and chorus of fifty voices, will be made in Jordan Hall on May 27. All of the principals and many in the chorus are pupils of Arthur J. Hubbard, the well-known voice teacher, of Boston. Among these are Caroline Hooker and Charles F. Hackett, the soprano and tenor of the Shawmut Congregational Church, who will sing the parts of *Marguerite* and *Faust* respectively. The opera will be given in English. Henri G. Blaisdell will be the conductor, and the Boston Festival Orchestra of twenty-five players will assist.

D. L. L.

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GLENSIDE, PA., April 8, 1909.

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NEW CHORAL WORK HEARD IN BERLIN

Georg Schumann's "Ruth" Well
Received—French Novelties
Introduced

BERLIN, April 5.—An event of much interest to the lovers of choral music was the first local performance last week of Georg Schumann's "Ruth," which was first produced in Hamburg early in the season. The Berlin performance, which took place under the composer's direction, at the Sing-Akademie, was of a nature to reveal the work's merits in the most favorable light, with the result that an excellent impression was made on the audience.

In "Ruth" Schumann speaks the language of Wagner, Strauss and Schillings, but strong individuality is revealed in the handling of the text, and above all the composer knows how to provide grateful music for his singers that appeals at the same time to ears attuned to ultra-modern harmonic construction. The principal fault it is charged with is that the subject is too idyllic for a work of such length—it occupies a whole evening—and such broad treatment. The soloists were Frau Grumbacher-de Jong, Iduna Walter-Choinanus and the always reliable Arthur Van Eweyk.

The special feature of the last concert for this season of the Society of Music Friends, under the baton of Oskar Fried, was a repetition of Beethoven's Ninth Symphony. In placing this test work on his program Fried challenged comparison with many performances of a high standard that have been offered the Berlin public, notably those given under the direction of Felix Weingartner at the Royal Opera and Arthur Nikisch by the Philharmonic Orchestra and Chorus. But the vital grip of the symphony's contents and the authoritative poise he displayed confirmed the estimate critics long since formed of him as one of the coming great men of this country.

The work of the orchestra was supplemented in the last movement by an admirable chorus and quartet of soloists—Frieda Hempel, Else Schünemann, Felix Senius and Gerard Zalsmann. Fraulein Hempel, who is one of the best lyric sopranos at the Royal Opera, is bound to be heard in New York some day.

The great Ninth was preceded by Haydn's unfamiliar but beautiful symphony in E minor. This so-called "Trauersinfonie" contains an adagio of a profundity of feeling almost worthy of Beethoven, as a prominent critic points out. It is not likely to be neglected in the future as it has been in the past.

Richard Strauss being still on his leave of absence, his place was taken at the ninth symphony concert of the Royal Opera House Orchestra by Robert Laugs, of Hagen, who conducted several of last year's concerts after trouble broke out between Weingartner and the Intendant. He once more proved himself a conscientious musician of good routine skill and experience, without especially inspired understanding of such familiar compositions as Beethoven's First and Brahms's D major symphonies. He was commended for restoring Elgar's Variations to the orchestra's repertoire.

The series of concerts of French chamber music has fared badly, so far as public patronage is concerned. The fifth drew the smallest audience yet. This indifference of Berliners is unfortunate, especially in view of the fact emphasized by Dr. Georg Schünemann that it is the French school that of all foreign influences most noticeably affects German music.

This program was devoted to the works of Guy Ropartz, the director of the conservatory at Nancy, a man who writes less in the style of his younger compatriots than in that of the older Frenchmen, though he has not turned a deaf ear to the harmonies evolved by César Franck, Debussy and the other moderns. He has been called a reactionary Saint-Saëns. The most striking characteristic of his music is its abundance of fluent melody. His violin sonata in D minor, piano sonata (overture, variations and finale, adagio for cello and a group of songs, including a charming

WOMEN'S QUARTET DOES NOTABLE WORK



THE BESSIE FUHRER STRING QUARTET

Los Angeles Organization That Has Come Into Prominence This Season

LOS ANGELES, April 12.—One of the most interesting musical organizations of the Southwest, and one which has done much to advance the cause of good music in Los Angeles this Winter, is the Bessie Fuhrer String Quartet, which has embarked upon an ambitious series of chamber concerts.

This quartet is the only one composed entirely of women west of the Mississippi River, and is one of the few of its kind in this country.

It was organized in the Fall of 1906, but only recently has it, through some extraordinary work, come into general prominence. Meanwhile, the members have been rehearsing steadily, have been giving concerts, sometimes in public and sometimes for themselves, and have been assisting prominent singers and preparing programs for

clubs, all of which has given them splendid ensemble ability.

Bessie Fuhrer, organizer, director and first violin of the quartet, is a soloist of exceptional ability, and has been an ensemble player since childhood, having come from a musical family, every member of which plays some instrument. She and her sister, Lucy Fuhrer, cellist of the quartet, also a popular soloist, came with their family originally from England to Canada, then to San Francisco, remaining there until the earthquake, after which they came to Los Angeles.

Frances Aylsworth, viola player, and Nora Dickinson, second violin, are Los Angeles girls, both of whom have studied their instruments elsewhere, Miss Aylsworth in Milan, Italy, and Miss Dickinson in Boston.

J. J.

"Lever d'aube," made up an interesting program.

The Klingler Quartet, which has now gained an individual place among the first-rank chamber-music organizations, closed its cycle of concerts with Tschaiakowsky's opus 22—not one of the composer's best works—and the Mozart Quartet in B flat major and Beethoven in C sharp minor, opus 131. Many of the "Old Guard" of the Joachim Quartet are among the Klinglers' regular patrons.

Wassily Sapelnikoff, the Russian pianist, placed the "Romeo and Julia" Overture and the Suite No. 3, along with the Concerto in B flat minor on the program of his Tschaiakowsky concert with the Blüthner Saal Orchestra. Both the weak and strong sides of the composer's genius were brought out in this list. Sapelnikoff played the concerto with characteristic verve and abandon, and conducted the other numbers with hardly less distinction.

Another pianist among recent concert givers was Conrad Ansoorge, who interpreted Liszt, Mozart, Beethoven, Schumann and Chopin with characteristic independence of tradition. This was his fourth recital. His hearers may not always accept his readings without questioning, but they always find them interesting.

Josephine Knight's Activities

Boston, April 12.—Josephine Knight, the soprano, sang this evening at a concert in Newburyport, Mass., and to-morrow is to sing the soprano part in a production in concert form of "Cavalleria Rusticana" and "Gallia" with the Salem Oratorio Society, Emil Mollenhauer, conductor. Next Tuesday she is to sing in a concert at Haverhill, Mass., and April 28 she will sing the soprano part in a production of "The Chil-

dren's Crusade" in Rochester, N. Y. On May 1 Miss Knight will sing at the Cornell Music Festival in Ithaca, N. Y., when the "Children at Bethlehem" will be produced. May 4 she will assist a choral society in South Framingham, Mass.

D. L. L.

White Flag in Rubinstein War

Peace reigned almost supreme at the concert of the Rubinstein Club in the Astor Gallery of the Waldorf-Astoria Hotel on Saturday afternoon of last week, when for the first time since the club's disagreements were temporarily settled by the courts, Dr. Adelaide Wallerstein, president of the club, presided.

More, however, in the music than among the members, was the much sought harmony. Many of the Chapman faction did not attend, and only about eighty of the president's cohorts were present. Secretary and Treasurer Mrs. William R. Chapman collected tickets at the door.

No effort was made by Mrs. Wallerstein to install the officers she has declared elected previous to the last meeting.

Miss McIntyre in Dramatic Recital

Anna R. McIntyre will appear in a dramatic recital in the grand ballroom of the Plaza on Thursday afternoon, April 29. She will be assisted by Frances Pelton Jones, spinet and harpsichord, and Alice Dean, violinist.

Fernand Soubeyran, the French tenor who made one appearance at the Metropolitan two seasons ago, has just made his debut at the Paris Opéra in "Rigoletto."

ELABORATE EASTER MUSIC FOR QUAKERS

Philadelphia Operatic Society to
Give Opera Written by Local
Composer

PHILADELPHIA, April 13.—In all the churches elaborate musical programs were rendered for the Easter services on Sunday. The soloists and choirs had been under special preparation for weeks. Compositions bearing on the Resurrection predominated. The soloists in most instances were artists of local distinction, most of whom have studios and figure in the musical life of the city.

"Jehovah," a cantata recently completed by J. L. Lehrman, of New York, was sung this evening by the King's Choral Union of Kensington, in the Frankford Avenue Baptist Church, by a chorus of eighty, some of the best known professional singers of the city taking the solo parts. The Union represents seven church choirs which have banded together for the study of artistic music. Benjamin F. Ellis conducted. Among the soloists were Henry Hotz, bass; Philip Warren Cooke, tenor; Abbie R. Keely, soprano, and Susanna E. Dercum, contralto. It was the first presentation of the cantata in this city, and the composition won favorable comment.

The Philadelphia Operatic Society will present a double bill consisting of "Hoshisan," a new opera by John Luther Long and Wassili Leps, both Philadelphians, and Mascagni's "Cavalleria Rusticana," at the Academy of Music on Friday evening, May 21. The cast of the former, which is described as a tragic romance of old Japan, based on the native incarnation theme, will include Isabel Buchanan in the title rôle; Marie Zeckwer, F. C. Freemantel, Horace R. Hood, W. J. Baird, H. S. McWharther, C. J. Shuttleworth, W. G. Rodgers, Thomas Mohr and John Lamond, with Mr. Leps as conductor. In "Cavalleria Rusticana," conducted by S. Behrens, Nancie France will appear as Santuzza, Mrs. Lola C. Parker as Lola, Rebecca Conway as Lucia, George Dundas as Turridu and C. H. Robinson as Alfio. A ballet will be introduced in the Mascagni opera, and the Easter music in the church will be sung by St. Clement's choir of forty-six men and boys.

Before a great gathering of visitors, Mlle. Gerville-Réache, the leading contralto of the Hammerstein opera company, sang at a recital on the Million-Dollar Pier, Atlantic City on Sunday evening. She was assisted by Bertha Harmon, soprano, and André Benoist, accompanist. The audience tendered her a genuine ovation, and she received many floral offerings.

Marko Belinsky, cellist of the Philadelphia Orchestra, will be heard in recital at Griffith Hall on Thursday evening of next week, with the assistance of Paul Krummeich at the piano. Mr. Belinsky's program will embrace compositions by Bach, Beethoven, Schumann, Saint-Saëns, Davidoff and Boellmann.

Henri G. Scott, of this city, a well-known bass, has signed a five-year contract with Oscar Hammerstein and will appear in leading rôles in this city and New York during the impresario's twenty-five weeks of grand opera. This is the second noted Philadelphia singer who has recently been engaged to sing in grand opera. Allen Hinkley, also a bass, son of the Rev. Frederick Hinkley, D. D., is a member of the Metropolitan Opera Company.

For several years Mr. Scott has been preparing for an operatic career. He has an extensive repertoire in English, French, German and Italian, and studied with Siegfried Behrens, of this city, and Oscar Saenger, of New York. Mr. Scott made his first public appearance in opera as Ramfis, in "Aida," with the Philadelphia Operatic Society, and later appeared with the same organization as Mephistopheles, in "Faust," and as Plunkett, in "Martha." S. E. E.

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HAMMERSTEIN WINS BOSTON'S FAVOR.

Enthusiastic Scene at Close of Manhattan Opera Season—Chadwick's Latest Composition Heard—Mischa Elman in Recital

BOSTON, April 11.—Yesterday evening the two weeks' season of grand opera by the Manhattan Opera Company came to an end in what is technically known as "a blaze of glory." Every one considers that Mr. Hammerstein has more than fulfilled his promises, and every one wants to see him again. This feeling is pleasantly reciprocated.

Mr. Hammerstein says that he likes Boston, its audiences, its critics, its general artistic attitude. Well he may. According to his own statement, he is the better off in this world's goods by some \$138,000 since his arrival. He has played to full houses at practically every performance—usually, indeed, to congested houses. To all intents and purposes he has put every other theater in Boston out of business for the time being.

Mr. Hammerstein, as is his wont, stepped from the wings after the first act of "Lucia" and made a speech. He seemed in excellent voice. He spoke of the immediate past and the imminent future. The last two weeks had been among the handsomest of his existence. The Boston audiences were among the most intelligent, discriminating, unhesitatingly sincere audiences of the civilized world. I do not know but what he said that they were the most, etc., in the world. The same remark was applied to the local critics. Mr. Hammerstein considers it the duty of all good Bostonians to support the Boston Opera House next season. But if, after home consumption, there is any cash remaining in the Boston pocket, he may call again. He does not intend to appear as a competitor, for next season, with the inauguration of Manhattan opera in Brooklyn, he will be in a position to present singers and operas that no one else in the world can possibly present; therefore, competition will be quite out of the question. (Laughter and prolonged applause.)

During the next intermission Mr. Campanini conducted the performance of Mr. Hammerstein's waltz, "Mia Cara," dedicated to Mme. Tetravini. For the second time the captain of opera emerged from concealment and spoke this time in praise of Mr. Campanini, his tried and trusty conductor, whom he loses with regret, but with all best wishes for future success. Mr. Campanini acknowledged this handsome tribute, and then the prelude to the "mad scene" began.

In at least twenty years, according to Philip Hale, Boston has not witnessed such a fine season of opera, so many good singers, so many new works, such excellent productions of works, both old and new. No one disputes this statement. Each performance was distinguished by uncommon verve. Nor can any greater praise of Mr. Hammerstein's productions be uttered than this: the excellence of the performances was not attributable to the figure of this or that star—Mme. Tetravini, Miss Garden, Mlle. Gerville-Réache, one of the very greatest contraltos on the stage to-day—but to the unanimity, the understanding, the good will and the enthusiasm of every one concerned. Not omitting the splendid chorus, which, *mirabile dictu*, sings as if well fed and as though each singer were a member of the company, having its interests at heart. They say that Mr. Hammerstein is good to his chorus.

The greatest achievement of the season was "Pelléas et Mélisande." From every standpoint this production was memorable. Mlle. Gerville-Réache, in "La Navarraise," and Mr. Zenatello, in "I Pagliacci," swept away their audiences. Charpentier's "Louise" was not successful here, and "Thais" only partially so. That opera is a hollow affair, made endurable by the very attractive Miss Garden and the creative Mr. Renaud. The "Tales of Hoffmann" drew perhaps the smallest audience. It would have been enjoyed by a far larger number if it had been advertised as were the more modern works, for it made a strong impression upon those who did attend, who at that were not a few. "Aida" was mounted more magnificently than Boston has beheld for many years, and its performance was splendidly brilliant and energetic.

The largest audiences of the season were drawn by Mme. Tetravini, who was heard five times in her greatest rôles—*Lucia* (2), *Violetta* (2), *Gilda* (1). Miss Garden appeared in four different operas, each given for the first time in Boston: Massenet's "Thais" (2), Debussy's "Pelléas et Mélisande" (2), Charpentier's "Louise" (1), Massenet's "Jongleur de Notre Dame" (1). In the category of new works might also be placed "La Navarraise" and "The Tales of Hoffmann." Puccini's "La Bohème" was

given at the first Saturday matinée, with Mlle. Labia as *Mimi*. The season ended with the operas which had opened it, "Lucia" and "Thais." There were fifteen performances in all.

There are still those who assume that serious music is a fad or an affectation with the majority. Yet last Sunday Symphony Hall, which accommodates over 2,500, was packed when Mischa Elman assisted at the Pension Fund concert, and at the Boston Theater, a larger auditorium, many were standing to greet Mr. Hammerstein's artists in an old-fashioned operatic concert such as the people of this city rarely attend.

At Symphony Hall Mr. Elman was playing the Beethoven Concerto. Later he was heard in Saint-Saëns's "Introduction and Rondo Capriccioso," and for a while it seemed that he would have to extend the program, in spite of Symphony rulings. The orchestra furnished Beethoven's "Leonore" overture No. 3, Berlioz's overture to "Benvenuto Cellini" and Liszt's First Rhapsody.

George Chadwick's "Theme, Variations and Fugue," for organ and orchestra, were played for the first time at the Symphony concerts of last Friday and Saturday. There was also a new "musical picture," "Spring," by Alexander Glazounoff. Mr. Fiedler gave a reading of Tchaikowsky's Fifth Symphony which will not be forgotten, and Liszt's "Les Preludes" brought the end.

Thus the program book: "Mr. Chadwick wrote this set of variations and fugue to show the possibilities of combining and contrasting a modern organ, modern in scheme and in mechanical facilities, with the orchestra. He wrote it in the Summer of 1908, and the first performance was at a concert of the New England Conservatory of Music, November 13, 1908."

Whether or not it is specially desirable to use an organ as an orchestral instrument need not be discussed here. Certainly Mr. Chadwick has ably sustained his contention: that the instrument is in no sense inimical to the others, that it can combine with them in a very effective and interesting manner. I have no technical knowledge of the organ. I can but say that many combinations were employed successfully and artistically; that, aside from the scoring, the variations are skillfully and individually constructed.

Glazounoff's little piece is thoroughly innocuous. It would pass as the accompaniment of an unpretentious tableau, or it might suggest to the mind a charming miniature consisting of a green cow, a red tree and two or three blue birds ornamenting the atmosphere. Beyond this, I am afraid, Mr. Glazounoff does not go. But one of the most intensely dramatic and utterly absorbing moments of the musical season came with the Fifth Symphony of Tchaikowsky. This symphony is a supremely human document, and it speaks of that which makes us all akin, the fate that we fight as long as breath remains. Few, probably, had ever heard or imagined the music as carrying such an irresistible appeal. In fact, I had known nothing of the Fifth Symphony. The opening movement, the allegro as well as the introduction, was taken much slower than is usual. The interpretation was very elastic, rhetorical, dramatic.

At its conclusion Mr. Fiedler was thrice recalled, and at last his men rose with him. At the final symphony concert of the season Beethoven's choral symphony will be performed.

OLIN DOWNES.

CHICAGO OPERA BEGINS

Well-Received Performance of "Aida" Opens Fortnight Season

CHICAGO, April 12.—The Metropolitan forces auspiciously began this city's two weeks of opera in the Auditorium to-night. "Aida" was the offering, and the artistic excellence of the performance and the very large audience augurs well for the engagement.

The choice of the opera, with Zenatello in the title rôle, was a happy one. The fact of the season beginning the day after Easter was also a fortunate circumstance. Society seemed to revel in the privilege of having a good time after a period of self-denial, and braved a rain that fell in torrents all day and all night. The gowns and jewels displayed were magnificent, quite the richest, it is said, that have been seen here in a long time.

The cast also included Destinn as *Aida*, Homer as *Amneris* and Amato as *Amonasro*. Zenatello created a most favorable impression, which is likely to improve with later appearances. Destinn, who was also making her local début, was warmly re-

ceived and came up to the vocal mark in good style. Toscanini's conducting was spirited.

Andreas Dippel expressed himself pleased with the première and the outlook for the fortnight. "Die Meistersinger" is billed for to-morrow evening.

MISS MUNDELL'S MUSICALE

Brooklyn Students Perform Creditably at Her Studio

M. Louise Mundell gave a demonstration of the work of her pupils at her studio, No. 276 Macdonough street, Brooklyn, Thursday evening, April 8. The program was as follows:

"Angelus," Chaminade, Anne E. Cozine and Louise Mundell; "At the Making of the Hay," Lehmann; "Spanish Romance," Sawyer, Marguerite Lane; "Counsel to Nina," Wekerlin; "Phyllis Has Such Charming Graces," Young, Anna E. Given; violin solo, "Rondo Capriccioso," Saint-Saëns, Georgina Walsh; "The Nightingale Has a Lyre of Gold," Whelpley; "I Love Thee," Huhn, Mrs. George A. W. Brown; "Thine Only," Bohm; "The Pine Tree," "Come to the Garden, Love," Salter, Grace E. Linesburgh; "Over the Heather," Moir, M. Louise Mundell, James G. Hommel; "Allah," Chadwick; "Mélisande in the Wood," Goetz, Anna Duffy; violin solo, "Nocturne," Opus 9, No. 2, Chopin, Georgina Walsh; "I Love You," Mildenberg, James G. Hommel; "Il Bacio," Arditi; "A Proposal," Salter, and "April Morn," Batten, Mrs. Chauncey G. Cozine; "Ave Maria," Gounod, M. Louise Mundell; violin obligato, Georgina Walsh; "Warum," Tchaikowsky; "Frühlingseinzug," La Forge, and "Spring," Stern, Lila May Darling; "The Dew Morn," Lane, Mrs. Chauncey G. Cozine, M. Louise Mundell.

Miss Mundell's students showed excellent progress and the good results of efficient instruction. The audience, which filled the limited floor space in the studio, were especially pleased with Young's "Phyllis Has Such Charming Grace," sung by Anna E. Given, lyric soprano; Mrs. G. A. W. Brown's contribution, "I Love Thee," for mezzo-soprano, Huhn, a contralto song, "Mélisande in the Wood," Anna Duffy; "A Proposal," Salter, given by a coloratura soprano, Mrs. C. G. Cozine, and Lila May Darling's dramatic rendering of La Forge's "Frühlingseinzug," for soprano. The hostess herself was heard in several numbers, the best of which was Gounod's "Ave Maria."

Miss Walsh, who played several violin selections, reflected credit upon herself, and was liberally applauded. Wilhelmina Müller was a competent accompanist.

TO PRODUCE "ORESTES"

William Faversham and Walter Damrosch United in Classic

William Faversham, the actor, has entered into an agreement with Walter Damrosch for a joint production of the Greek tragedy, "Orestes," next season. An English version has been specially made by Richard Le Gallienne, which will be used in conjunction with Massenet's music, originally composed for the Count de Lisle version of the play.

The cast of "Orestes" will be composed of Faversham's company, and Walter Damrosch and his New York Symphony Orchestra will provide the music.

MME. LANGENDORFF'S SUCCESS IN AMERICA

Mme. Frieda Langendorff, formerly of the Metropolitan Opera Company, and one of the foremost Wagnerian singers in America, has now become a prominent factor in American musical life. During the present season the engagements which she has filled in the various parts of this country have convinced her that there is an immense field for oratorio and recital for an artist of her rank. The receptions accorded her in her appearances have been most enthusiastic, reminding one of the manner in which Schumann-Heink, Gadske and Nordica were greeted on their first American tours.

Like Schumann-Heink, Mme. Langendorff is German born. It was originally intended that she become a painter, but having inherited considerable talent for acting from her mother, and discovering that she had a voice of exceptional quality, her desire to appear on the stage was gratified. Her first professional engagement was at the Opera in Strassbourg, where she remained for seven years. Since then she has appeared in opera at Berlin (Royal Opera), Vienna, Dresden, Hamburg, Wiesbaden and other places in Europe, and at the Metropolitan Opera in New York, during the Conried régime.

The extraordinary range of Mme. Langendorff's voice has enabled her to sing high

This novel enterprise, the first of its kind to be attempted in America, will very likely lead to other equally interesting productions by Faversham and Damrosch now under advisement.

Some years ago Count de Lisle's version of "Orestes," with Massenet's music, was performed in Paris at the Comédie Française. It proved successful, with the result that it has been revived each season at the latter theater.

Hugo Kaun is becoming more and more prolific the longer he lives in Berlin. His opus 82, a sonata for violin and piano, in D minor, is just off the press.



John Harris

PITTSBURG, April 12.—John Harris, one of the best known singers in Pittsburg, a Welshman of prominence and known to most musical people, died Saturday night of pneumonia. Mr. Harris was a native of Swansea, South Wales, and had been a resident of America since 1886, most of which time was spent in Pittsburg. Mr. Harris was for a number of years conductor of the Oakland Juvenile Chorus, but was especially prominent in Welsh festival affairs, having attained fame as a choral conductor, possessing a number of valuable medals as trophies of his achievements. He trained many mixed choral societies which represented Pittsburg in various cities throughout Western Pennsylvania and Eastern Ohio. His work at Canton, O., four years ago, elicited favorable comment from the adjudicators. The Pittsburg Chorus at that time was awarded second honors. Mr. Harris was assistant conductor of the Oakland Choral Club, a member of the Pittsburg Male Chorus, and of the Oakland Presbyterian Church, having served as its superintendent for a number of years. He is survived by his widow and three children.

E. C. S.

Mrs. Carl Burrian

From ptomaine poisoning brought about by eating oysters, Mrs. Carl Burrian, wife of the celebrated German tenor of the Metropolitan Opera Company, died in the German Hospital, New York, on Thursday morning of last week. With her husband she lived at the Somerset Hotel. Mrs. Burrian was thirty-five years old. She arrived from Germany only a few weeks ago.

Charles W. Lehman

Charles W. Lehman, sixty-eight years old, a cornetist who formerly was a member of Gilmore's Band, died of apoplexy in New York on Friday evening of last week.

AMERICAN WORKS ON EASTER PROGRAMS

Elaborate Services in New York Churches Present Music by Native and Foreign Composers

The Easter season in New York invariably brings scores of organ recitals, choral performances and miscellaneous recitals, both before and after the fête day, but, in spite of the preceding and succeeding performances, the music on Easter Day is always the most elaborate of the year. Programs of music requiring everything from a quartet and organ up to a full chorus and orchestra, and containing everything from simple hymns to entire works, were to be found at the services of the New York churches last Sunday.

A noteworthy feature was the use of compositions by American writers. Even a cursory examination of the programs discloses compositions by Macfarlane, Woodman, Marks, Bartlett, Hammond, Coombs, Hawley, Tours, Chadwick, Shelley, Warren, Spicker and Parker. Besides the smaller works, Henry K. Hadley's *Te Deum* in E flat was performed for the first time in America; Edwards's "Lord of Light and Love" was sung, and undoubtedly numerous works, anthems, solos, cantatas by native writers were rendered throughout the country.

The predominating names on the programs for organ compositions were Guilman, Widor, De la Tombelle, Malling, Boellmann, Grieg, Dubois, Schumann, Bach, Tschaiakowsky, Mendelssohn, Saint-Saëns, Mozart, Beethoven, Rheinberger, Elgar, Massenet, Meyerbeer. While a score of other composers were represented, those mentioned appeared with great frequency.

Of the choral works, Handel's "Messiah" seemed to have the preference, for it was rendered in its entirety at one church, and fully one-third of the churches used either the "Hallelujah" chorus, "I Know that My Redeemer Liveth" or some of the other solos or choruses. A close competitor was "Hosanna," by Granier, which was sung as bass, tenor, alto and soprano solo, or as offertory, in almost one-half of the churches. Other composers represented by sacred works of some form were Gounod, Stainer, Palestrina, Costa, Sullivan, while the Catholic churches, of course, used much Gregorian music.

Many of the churches employed additional musicians. Among these were the Church of the Transfiguration and St. John the Evangelist, where orchestras assisted; St. Peter's, the Church of the Good Shepherd and St. Leo's, where string orchestras aided the organ; St. Bartholomew's, St. Luke's, Church of St. Nicholas and All Souls, violin, harp and organ; the Church of the Heavenly Rest, First Collegiate, violin and organ; and the Church of the Divine Paternity, piano and organ.

E. A. Stavrum Needs Teachers

CHICAGO, April 12.—E. A. Stavrum has recently taken over the complete control and management of the Philip Ray Agency and Music Teachers' Exchange, which will hereafter be known as "The Music Teachers' Exchange."

The efforts of the exchange will be along two distinct but closely allied lines. First, and most important, will be the placing of music teachers in conservatories and schools and supervisors of music in the public schools. The other line of activity will be in the booking of some of the best artists in Chicago through the Central West.

Mr. Stavrum has just returned from a ten days' tour of Iowa, covering the most important cities of that State in the interests of the exchange and the artists under his management. Another representative is making a similar tour through Minnesota and Wisconsin. Mr. Stavrum reports that the prospects for the coming year are excellent, and that the exchange has more calls for teachers than it can supply. Especially good is the demand for supervisors of music in the public schools.

Frederick Warde, the eminent tragedian and Shakespearean exponent and lecturer, has placed the sole business agency of his Summer Institute of Oratory and Dramatic Expression in the hands of Mr. Stavrum.

Wetzler Conducting at Elberfeld

H. H. Wetzler, formerly of New York, has for some years been conductor of the opera at Elberfeld, where the newspapers praise him highly for his Wagner performances and the recent productions of Strauss's "Elektra."

A Young Englishman and a French Maiden Please American Audience



GERMAINE ARNAUD

Germaine Arnaud and an artistic associate from across the Channel in the person of Albany Ritchie, the young English violinist, were the means of attracting a musical audience to Mendelssohn Hall last Monday afternoon.

Ritchie, who has been heard before at concerts, gave at this performance his first New York recital. This young Briton, instead of inaugurating his American career in the metropolis, journeyed all the way to Vancouver, B. C., where he won decided artistic success.

His style is unaffected and intelligent, and possession of a good technical equipment was shown. His bowing has vigor and zest, and his tone an eloquence and sonority which were happily matched by the display of temperament and dash.

The unaffected little miss, who reminds one of the fresh and refreshing juveniles of the lesser French cities, won the audience even before she was seated at the



ALBANY RITCHIE

piano. Fauré's Sonata, opus 13, played as a duet with the violinist, was in the nature of a most agreeable entrée, and the audience, which hungered for more, were satisfied but not surfeited with Lalo's "Symphonie Espagnole." This young artist proved in the first number that, despite her years, she has developed music inwardly as well as outwardly. There was a greater independence of expression and understanding than was noted at her last recital, and her playing did not suggest the phantom figure of an instructor standing by to direct each bar.

The pianist's program also included Chopin's Etude in E Major, opus 10, No. 3; Etude in E Minor, opus 25, No. 5, and Polonaise in A Flat Major, Schumann's "Au Soir" and Guiraud's "Allegro de Concert." Ritchie's latest numbers included Bach's "Chaconne," Schumann-Wilhelm's "Ave Maria," Chopin's Nocturne, opus 27, and Emil Sauer's "Farfalla."

GERMAN CHARITY FESTIVAL

Liederkrantz and Arion Ladies' Societies Give Unique Entertainment

The ladies of the Liederkrantz and Arion societies of New York combined to give a very successful event at Liederkrantz Hall on Monday evening, April 12, for the benefit of St. Mark's Hospital. The program was divided into two parts. The features of part one were humorous skits by members of the Arion Damenverein. Frau A. Hubacher delivered an address on "Suffragettes," Fräulein Tillie Seibt impersonated Anna Held in the songs, "I Wonder What's the Matter with My Eyes" and "I've Lost My Little Brown Bear." Following this, Frau Ph. Vassung, as the Berlin cook, "Rieke Bunke," brought this very successful half of the entertainment to a close.

In the intermission Dr. Carl Beck, president of St. Mark's Hospital, gave an account of the situation at the hospital. He was introduced by Mrs. Richard Arnold, president of the Ladies' Club of the Liederkrantz.

The second half of the program was devoted to the performance of the Dramatic Fantasy, "Lios Alfa," by Margarete Zoellner, the talented fourteen-year-old daughter of Heinrich Zoellner. The work has been recently heard, and was a pronounced success, and on the present occasion was staged and rehearsed by Theodore Habelmann, Heinrich Zoellner composed the music for the play, which was very delicate in quality and in keeping with the dramatic idea. Fräulein Erna Nitter, of the Irving Place Theater, took the part of the unfortunate forest nymph, and the other parts were very well carried by a number of the Liederkrantz ladies.

Keeps Him in Touch with Musical Affairs

McPHERSON, KAN., April 8, 1909. To the Editor of MUSICAL AMERICA: I enclose subscription to MUSICAL AMERICA. I find it to be the musical journal I need to keep in touch with musical events and artists.

FREDERICK B. CLARKE.

FESTIVAL AT LINDSBORG

Eight Days of Music in Kansas Town—Harry Barnhart Sings

Reports tell of the great success of the "Messiah" Festival at Lindsborg, Kan., during the week of April 4. The chorus this year numbers 565 voices, and has been brought to the highest perfection. It has been in training since last Fall, and since January rehearsing two and three times a week.

The soloists engaged for the festival were Mrs. Bertha Swenson-Vestling, contralto, of New Haven; Mrs. Mary Holmes-Thompson, soprano, of Chicago; Harry Barnhart, tenor, of New York, and Albert Borroff, bass, of Chicago. The soloists have given great satisfaction and have aroused much enthusiasm.

The festival lasted for eight days, and included twenty concerts and lectures. Palm Sunday was in the nature of an introduction. Good Friday night the "Messiah" was sung for the people of Lindsborg and the Swedish colony. The climax of the festival was Easter Day, when Mendelssohn's "Elijah" was given in the afternoon, and the seventy-fifth performance of the "Messiah" in the evening. Samuel Thorstenberg is the conductor of the chorus. A full account of the festival will be given in next week's issue of MUSICAL AMERICA.

Higher Court Exonerates Chambers

The Court of Appeals has exonerated Paris Chambers, a noted cornetist, who was arrested six years ago, charged with the conversion of \$2,765 worth of musical instruments. Chambers was accused, it is said, by Charles G. Conn, of Elkhart, Ind., with having obtained the goods under a written agreement.

Chambers contended, through his lawyer, Louis Steckler, that the agreement did not establish any trust relation between Chambers and the accusing dealer, but one of debtor and creditor. This view was not taken by the Supreme Court.

Ernest Newman, the well-known English music critic, has been reengaged by the Birmingham Daily Post for a period of five years.

CHICAGO APOLLO IN BACH'S GREAT MASS

Well-Known Soloists Assist Chorus Under Harrison M. Wild's Direction

CHICAGO, April 12.—The Apollo Club of Chicago accomplished the most remarkable feat of its career with a wonderfully telling and finished presentation of the great B Minor Mass of Johann Sebastian Bach, universally admitted to be the greatest mass ever composed, a work at once unique, massive and distinctive.

Last season the great local event was the presentation of "St. Matthew's Passion," by the Apollo Club, but it was a simple task compared with the magnitude of this masterpiece of Bach which Director Wild has had in preparation for nearly two years. The representation involved the full active enlistment of the Apollo Club, the association of the Theodore Thomas Orchestra and a quartet of soloists, Edith Chapman Goold, soprano; Christine Miller, contralto; George Hamlin, tenor, and Herbert Witherspoon, basso.

All of the soloists distinguished themselves by exceptionally good work, and the harmonization of voices in the two duets was exceptionally pleasing (involving Mrs. Goold and Miss Miller and Mr. Hamlin and Mrs. Goold).

In order to give the singers the best possible opportunity to acquit themselves without weariness and at the same time to accommodate the audience, this concert in Orchestra Hall opened at 5 o'clock in the afternoon, and after the conclusion of the first part the audience reassembled at half-past eight. This not only left the singers well refreshed for the task, but pleased the audience mightily.

The first feature of the Mass was the B Minor Prelude and Fugue upon the organ and the beautiful instrument has rarely been better played than it was upon this occasion by Arthur Dunham, as its real merits in accuracy of registration and fine tonal quality were adequately disclosed at all times. The prelude, which is involved in rich, romantic beauty, and the fugue, which, in subtle contrast, is pervaded by gentle melancholy, aptly preface the great uplifts of song that succeed in the body of the work.

The great burdens of the afternoon and night lay upon the chorus, and it met the obligations as a veritable joy. The picked voices of comparative youth, subject to the dominance of a master unyielding for accuracy, is one thing—the wider field of accomplishment comes in the mellowing voices of maturity allied with intelligence and enthusiasm for lifting song to its highest estate. It would appear that the Apollo Club had on this momentous occasion achieved the acme of its accomplishment in giving the musical and sole value to the most involved and difficult choruses ever written.

The entire contrapuntal structure of Bach's Mass depends upon the solidarity of its basis and the accuracy of its upbuilding, and no slip or hesitancy marred the symmetrical character of the work that rose gracefully to a climax, moving, imposing and stupendous. All of this was accomplished with an air of naturalness, the art that conceals art, which shows the highest efficiency in choral conquest—and it was, all in all, a masterful performance, one worthy of a masterpiece. C. E. N.

John Barnes Wells in Virginia

John Barnes Wells, tenor, sang in the "Crucifixion" in Richmond, Va., on April 9. This was Mr. Wells's third appearance in Richmond in Stainer's work, it being the custom to perform it every Good Friday.

On April 7 Mr. Wells gave a song recital at the residence of Mrs. H. H. Rogers, Jr., Fifty-seventh street and Madison avenue, also singing several duets with Mrs. Rogers. He has been engaged for a recital at the Rogers Summer home at Tuxedo.

Mr. Wells has begun a tour of the South, and will fill his first engagements in Texas, singing in Houston, San Antonio and Fort Worth.

Heinrich Meyn to Give Recital

Heinrich Meyn, the baritone, has been encouraged to bring his art more prominently before the New York public. He will this year give a second song recital at Mendelssohn Hall on the evening of April 20. Mr. Meyn will have the valuable assistance of E. Romaine Simmons, who will be at the piano.



Amy Kofler, director of the Dayton, O., School of Music, will play the Dvůřák Quintet with the Holstein String Quartet in that city in May.

Mme. Emma Eames and Emilio de Gorza, appeared in a joint recital in the Arena, Montreal, Can., on March 23. The accompanist was Harry C. Whittemore.

The choir of the Center Congregational Church, Meriden, Conn., sang Stainer's "Crucifixion" on Palm Sunday, April 4, under the direction of Robert A. Squire.

"It Is Finished," a cantata by Angelo M. Read, of Buffalo, was performed on Palm Sunday in St. Paul's United Evangelical Church and Westminster Church, that city.

A large audience attended the presentation of Stainer's "Crucifixion" at the First Baptist Church, Bridgeport, Conn., on April 4, under the direction of F. B. Grannis.

Adolph Falk, organist of Trinity M. E. Church, Meriden, Conn., has resigned his position and will be succeeded by Jeanne Seiflinger, a pupil of Frank Treat Southwick.

Jessie L. Armstrong, assisted by C. Frank Elmer, tenor, and Morris W. Brown, baritone, and the boy choir of the Brantly Baptist Church, Baltimore, Md., gave an organ recital on April 3.

Beatrice A. Brooks, assisted by Mrs. William M. Almy, soprano, and Mrs. Samuel Brown, accompanist, appeared in a piano recital in her studio on Mathewson street, Providence, R. I., on April 7.

Mary M. Howard, of Buffalo, and the Harmonie Quartet, under her direction, gave a performance of Miss Howard's unique "Picturesque Song" program before the Women's Club of Erie, Pa.

A manuscript violin concerto by Gaylord Yost, of Detroit, Mich., was performed for the first time by Issy Barmas, the Russian violinist, and the Philharmonic Orchestra, in Berlin on April 14.

The choir of the Associate Congregational Church, Baltimore, Md., rendered Stainer's "Crucifixion" recently, under the direction of J. D. Wright. George Siemomn played the organ accompaniments.

"Chopin," the Man, and His Music" was the subject of a lecture recital given on Wednesday afternoon, April 7, by Hans Schneider, in the recital hall of the Schneider Piano School, Providence, R. I.

Paola La Villa, the Italian singing teacher, of Kansas City, Mo., will, in the near future, present his pupil, Aagot Julsrud, coloratura soprano, in recital. Frederick W. Wallis will be the assisting soloist.

The pupils of Grace Darling and Eleanor B. Salandri, of Worcester, Mass., appeared recently in recital. Katherine Hickel, Earle Hoyt, Rosa Cupolo, Anna Stevens, Grace Collamore and Rose White participated.

The Eurydice Club Quartet, of Toledo, O., consisting of Kathryn Buck, Sue Love, Mrs. William Stephenson and Mrs. Charles Hennessey, sang before the Monday Night Music Club of Monroe, Mich., on April 5.

Harry J. Browne, who has been organist and choir director of St. Mark's Church, New Britain, Conn., for many years, has resigned his position. His boy choir is recognized as one of the best in the State.

The choir of the Simpson Methodist Church of Erie, Pa., under the direction of Mrs. Winnifred Eggleston, Carrie E. Stoughton at the organ, gave an excellent rendition of Gaul's Passion Music on April 4.

Helen Ware, a talented young violinist of Philadelphia, appeared at a concert in Meriden, Conn., on Monday evening, April 12,

playing the Gounod-Sarasate "Faust" Fantasia, a minuet by Mozart and the Czardas, by Hubay.

Ruth Bowers, of Erie, Pa., a graduate of the Pratt Institute of Music and Art, will, with Walter Earnest, tenor, and Mrs. Silas G. Pratt, accompanist, appear in recital on April 17, at the German Club in Pittsburgh, Pa.

The third of the series of vocal recitals being given by Harry Pepper at Hartford, Conn., occurred on Tuesday evening, April 13, in his studio in the Brown-Thomson Building. He was accompanied by Edith Flanders.

The Recital Club, of Baltimore, Md., of which Mrs. Isabel Dobbin is president, listened to a program by George T. M. Gibson, who sang several songs, accompanied by Harold Randolph, director of the Peabody Conservatory.

Mrs. James D. Stickleather, a pupil of Edith M. Harker, of the Asheville (N. C.) School of Music and Dramatic Art, appeared in song recital recently, assisted by Minnie Westall, pianist, and Flaxington Harker, accompanist.

The Ringwalt Choir Union, L. L. Ringwalt, director, with the exception of the Mozart Club the oldest musical organization in Pittsburgh, will give its closing concert of the season on April 29 at the Pittsburgh Conservatory of Music.

Henry D. Vincent, organist and composer, of Erie, Pa., delivered a lecture before the Lexington Conservatory of Music on the afternoon of March 30, and gave an organ recital in the First Methodist Church of that city on the evening of the same day.

The Music Study Club of Newark, N. J., had the assistance of Florence Mulford-Hunt, contralto, and Charles Gilbert Spross, pianist, at their musicale on Monday morning, April 5. Besides the solo numbers there were several two-piano duets on the program.

William Russel Case, graduate of the National Conservatory at Paris, and private pupil of Matthias Delaborde and Liszt, and a former well-known teacher in New York and Brooklyn, has accepted the position of Director of Music at the De Lancey School, Geneva, N. Y.

A striking feature of the performance of Gounod's "Redemption," in Massey Hall, Toronto, on Good Friday night, was the use of several harps, in place of the customary one, and six trumpets, two in an alcove on each side of the hall, in addition to the usual orchestra.

Alice Dean, a young Canadian violinist, has had a most successful first season in New York, playing many important musical engagements at the homes of prominent people, among which may be mentioned those at the residences of Mrs. William Salmon and Mrs. John D. Crimmins.

An organ recital was given on the new memorial organ at the Baptist Church, Branford, Conn., on April 2, by Arthur L. Collins, organist of St. Thomas's Church, New Haven, Conn. He was assisted by G. Loring Burrell, tenor soloist of the Dwight Place Church, New Haven.

The piano pupils of Henry M. Rudesill, of Hutchinson, Kan., appeared in recital on Thursday and Friday evenings, April 8 and 9, assisted by Inez Payne, soprano. Those who participated were: Mrs. O. Gallup, Leonora Hartman, Ray Snyder, Mr. Rudesill and Master Walter Carey.

Fraulein Kaethe Huttig, pianist, and Charles Kitchell, tenor, have been engaged by the managers of the York (Pa.) Spring Festival as additional soloists. The Hanover (Pa.) Choral Society will attend the York Festival in a body, as will one hundred and seventy singers from Baltimore.

"The Darkest Hour," a cantata by Harold Moore, was sung by the choir of the Fourth Congregational Church, Hartford, Conn., under the direction of the choirmaster, Ralph Lyman Baldwin. The soloists were Angel Agnes Chopourian, soprano; Charles H. Miner, tenor, and Albert E. Brown, bass.

The fifteenth popular recital of the Wisconsin Conservatory of Music, recently given, proved to be of especial interest. Those who participated were: Hugh Price, Anton Bumbalek, Jane Hutchinson, Laura Schneider, Philip Beyer, Winnifred Bowie, Laura Kalman, Belle Herman, Henry Winsauer and Winogene Hewitt.

Mrs. Byrd Jourdan Cutsinger, pianist, made her professional debut in St. Louis at a Lenten concert before the Morning Choral Club, playing the Grieg Concerto. The opening number of the musicale was played by the St. Louis String Quartet. She was assisted by Willana Hampton Smith, Mrs. C. F. Allen and Walter Greep.

The York (Pa.) Y. M. C. A. Male Chorus, H. A. Bailey, director, assisted by Charles H. Veil, Richard Siller, Albert Welsh, Edward Shenberger and E. A. Smith, appeared in its annual concert in the High School auditorium on April 16. The concert was given under the patronage of many of the leading music lovers of the city.

Raymond C. Robinson, organist of Grace Church, Worcester, Mass., gave a piano recital in Dean Hall on April 1. His program consisted of a group each of Mendelssohn, Chopin and Debussy, selections by Schumann and the Rhapsodie in E minor by Margeret Ruthven Lang. The program was opened with the Chromatic Fantasia and Fugue of Bach.

Mrs. Elsa J. Kaemper, Roberta Rowe, Ethel Brooks, Arthur Baron, Pearl White, Edna Seiffert, Myrna Sharlow, Stasia Grady, Agnes Woolger, Virginia Smart, Mrs. W. A. Lewin, Mrs. S. E. Newman, Lillian Goldstein, Mrs. H. W. Salomon, Jr., and Naomi von Achen, all pupils of the Beethoven Conservatory, St. Louis, Mo., appeared in recital on April 3.

The Milwaukee Music Society, which will sing Haydn's "Creation" during the latter part of April, was organized in Milwaukee on July 2, 1851, and began its concerts with the rendition of the above mentioned work. The organization has had a successful artistic career ever since its inception, and has presented many important choral works in its home city.

Stainer's "Crucifixion" was presented by the chorus choir of sixty voices of the Third Presbyterian Church, Trenton, N. J., on April 8. The solo parts were taken by Harry S. Weismann, bass, and Albert Spruce, tenor, with Mary McCoy at the organ and Edith Burroughs at the piano. A string orchestra aided in the accompanying. Edward W. Dunham directed.

Alfred Gaul's "Passion Cantata" was sung in Trinity Episcopal Church, Toledo, O., on April 4, by the Vesper choir of fifty boys and men, under the leadership of the organist, Herbert Foster Sprague. The soloists were Jonathan Rogers, tenor; William Zapfe, baritone; Henry Eberle, boy soprano; Robert Trautwein, boy soprano, and Raymond Kocher, boy contralto.

The string orchestra of the Cincinnati Conservatory of Music, Chevalier Pier Adolfo Tirindelli, conductor, gave an evening of works by J. Sebastian Bach at the Conservatory Hall, April 6. The orchestra was assisted by the Conservatory chorus, Harold Becket Gibbs, director. The solos were played by Emma Norton, Henrietta Weibl, Hazel Swann and Cosby Dansby.

One of the unheralded successes at the Metropolitan Opera House this season was an American girl yet in her twenties who had never studied in Europe and who had never appeared before on any stage. The young singer is Lillia Snelling, who sang successfully in sixteen performances in New York, Philadelphia, Baltimore and Brooklyn. She has been engaged to sing important rôles next season.

Dubois's "The Seven Last Words of Christ" was sung in St. Francis de Sales Church, Toledo, O., on April 4, by the

choir, under the direction of Arthur E. Trost. Mrs. Lillian Trost Snyder was organist. The various solos were creditably rendered by Frederick Trudeau, Mrs. Irene Redfield Bartlett, John Buckley, Mrs. Charles Hennessey, Agnes Kountz, Albert Fischer, F. T. Bower and Anna Grady.

The advanced piano pupils of Mildred Watson, of Erie, Pa., assisted by Mrs. E. D. Toohill, contralto, and Alfred Bell, tenor, appeared recently in recital. Anna Wilkins, Blanche Sanseman, Marie Kelsch, Tilly Zach, Winnifred Edwards, Erma Gebhardt, Eleanor Nagle, Anna Zach, Mary Esther Moore, Blondina Berkenkamp, Bertha Reubin, Ruth Milner, Clyde Genhardt, Theodore Jameson and Arthur Beyers participated.

Julia Heinrich is due to make her New York debut at Mendelssohn Hall on the evening of April 21. Miss Heinrich's voice, a deep contralto, has won favorable notice in other cities, and her local appearance should be an occasion of considerable interest. Miss Heinrich will sing in French, German and English, and will be assisted by her father, Max Heinrich, who will offer two groups of songs and also serve as an accompanist.

The choir of St. James Roman Catholic Church, Newark, N. J., sang Dubois's "Seven Last Words of Christ," in that church on April 4. The performance was under the direction of A. J. Hollingwood, organist and choirmaster. The soloists, Mary Porter, soprano; Carolyn Weidt, contralto; George J. Kerwin, tenor, and William F. Mullin, bass, were assisted by Mr. McMahon, violinist, and Herman Van der Heide, cellist.

The series of twenty lectures on the history of music, delivered by Dr. A. J. Gantevoort, director of the Cincinnati College of Music, closed on Wednesday afternoon, April 7, with a lecture on "Music in America." Dr. Gantevoort in his course of talks to the students of the college has displayed admirably the vast fund of information which he has acquired in his long and intelligent association with the musical affairs of America.

The introductory concert of the Tacoma (Wash.) Symphony Orchestra of twenty-four of the city's best players occurred recently after a season spent in rehearsing under the direction of Olof Bull, whose musicianship and long residence in Tacoma made him the local promoter of the organization. The success of the first appearance has led to a demand for a series of six concerts next season, and a guarantee is being raised to make these possible.

The St. Louis Symphony Orchestra, Max Zach, conductor, has planned an important program for next season. Among the works announced for performance are the Bach Suite in D Major; Beethoven, Sixth Symphony; Dvůřák, Fifth Symphony; Glazounow, Symphony; D'Indy, Variations Symphoniques; Sibelius, Symphony in E Minor; Strauss, "Don Juan"; Smetana, "Vysehrad"; Chabrier, "Marche Joyeuse," "Rhapsodie Espana"; Tschaikowsky, Symphony Pathétique.

Riccardo Lucchesi, the Boston singing teacher who recently moved to Los Angeles, has been most successful with his work in that city, having been engaged to take charge of the vocal department of the Von Stein Academy. Several of his pupils who have appeared at the regular Saturday afternoon concerts of the Academy have shown his remarkable ability as a teacher. Among his best pupils may be mentioned Mrs. H. Sadler, Mary Campbell, Madeline Mulford, Gladis Jeffers and May Skelton.

The Seattle (Wash.) May Festival, which will occur on May 4 and 5, will serve to dedicate the new armory building for concert purposes. The seating capacity of the hall is over 8,000. Among the attractions will be the Chicago Symphony Orchestra, Adolph Rosenbecker, conductor; Myrtle Elyin, pianist; Aida Hamme, soprano; Harriet Frahm, contralto; David B. Duggan, tenor; Frank K. Priesch, bass; Guy Woodard, violinist; Franz Wagner, cellist. The choral parts will be furnished by the Schubert Club chorus of one hundred voices, Frederick Flemming Beale, director, and the Apollo Club of sixty voices, F. W. Chace, director.

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WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Beddoe, Daniel—Steubenville, O., April 22; Chicago, April 26; Milwaukee, April 27; Buffalo, May 6; New York, Saengerfest, June 19, 20, 21, 22.
Benedict, Pearl—Paterson, N. J., April 20; Portchester, N. Y., April 22; Manchester, N. H., May 4 and 5.
Bispham, David—New York, April 18; Brooklyn, N. Y., April 19; Troy, N. Y., April 21; Philadelphia, April 27.
Carri, Ferdinand—(Pupils' Recital) Mendelssohn Hall, New York, April 24.
Cartwright, Earl—Bradford, Mass., April 30.
Cottlow, Augusta—New York, April 29.
Croston, Frank—Paterson, April 20; New Brunswick, N. J., April 21; Portchester, April 22; Westfield, April 23; Orange, N. J., April 30; Manchester, N. H., May 4 and 5.
Davies-Jones, Edith—(Harp Recital) Mendelssohn Hall, New York, April 30.
Elman, Mischa—San Francisco, April 20.
Evans, Edwin—Cleveland, O., April 22.
Fanning, Cecil—Cincinnati, April 17; Akron, O., April 28; Georgetown, Ky., May 1; Davenport, Iowa, May 5; Chattanooga, Tenn., May 10; Murfreesboro, Tenn., May 11; Nashville, Tenn., May 13; Oberlin, O., May 17.
Fornia, Rita—New York, April 20 and 29; Greenville, S. C., May 21.
Grimm, Litta—Toledo, O., May 4; Connersville, Ind., May 6 and 7.
Hegner, Anton—Columbia University, New York, April 27.
Heinrich, Julia—New York, April 21.
Hersh, John—Cincinnati, April 30; Chillicothe, O., May 4; Connersville, Ind., May 6-7.
Hissende Moss, Mary—Brooklyn, N. Y., April 20; East Orange, N. J., April 22; Philadelphia, April 24; Appleton, Wis., April 27; Ashland, Wis., April 28; Cincinnati, April 30; New Richmond, O., May 3; Pittsburg, May 6.
Hudson, Caroline—Brooklyn, N. Y., April 19; Paterson, N. J., April 20; Portchester, N. Y., April 22; Newark, N. J., April 28; Quebec, April 30; Manchester, N. H., May 4 and 5.
Huss, Mr. and Mrs. Henry Holden—New York, April 19.
James, Cecil—Brooklyn, N. Y., April 19; Philadelphia, April 20; Portchester, N. Y., April 22; Westfield, N. J., April 23; New York, April 25; Akron, O., April 27-28; Manchester, N. H., May 4 and 5; York, Pa., May 6; Nashua, N. H., May 13 and 14.
Kaufman, Maurice—Columbia University, New York, April 27.
Keyes, Margaret—Buffalo, May 6.

Kitchell, Charles—Lancaster, Pa., April 20; York, Pa., April 21; Harrisburg, Pa., April 23; Carlisle, Pa., April 24; Geneva, N. Y., April 26; Rochester, N. Y., April 27; Troy, N. Y., May 4.
Klein, Karl—Philadelphia, April 24.
Kunen, Charles—Mendelssohn Hall, New York, April 17.
Le Brunn, Susette—Columbia University, New York, April 20.
Lhévigne, Josef—New York, April 22.
Martin, Frederic—Milwaukee, April 25; Madison, Wis., April 27; Chicago, April 29; four weeks' Southern tour, beginning May 17.
Merritt-Cochran, Alice—Buffalo, April 19 and 20; Boston, April 25.
Meyn, Heinrich—New York, April 20.
Müller, Christine—Butler, Pa., April 19; Orange, N. J., April 22; Clearfield, Pa., April 26; Du Bois, Pa., April 27; Punxsutawney, Pa., April 28; Indiana, Pa., April 30; Blairsville, Pa., May 1.
Mullford, Florence—Baltimore, April 19; Lancaster, Pa., April 20; York, Pa., April 21 and 22; Harrisburg, Pa., April 23; Carlisle, Pa., April 24; Geneva, N. Y., April 26; Rochester, N. Y., April 27; Ithaca, N. Y., April 29, May 1; Albany, N. Y., May 3 and 4; Torrington, Conn., May 5; Springfield, Mass., May 6 and 7.
Ormsby, Louise—Tour with Minneapolis Symphony Orchestra for six weeks, beginning April 15.
Osborn, Mrs. Raymond—Columbia University, New York, April 27.
Richard, Hans—New Concord, O., April 26; Granville, O., April 27; Tiffin, O., April 28; Portsmouth, O., May 19.
Rogers, Francis—East Orange, N. J., April 19; Summit, N. J., April 20; Philadelphia, April 21; New York, April 23; Groton, Mass., April 27; East Orange, N. J., April 29.
Rubner, Miss Dagmar—Columbia University, New York, April 20.
Rubner, Prof.—Columbia University, New York, April 20 and 27.
Schaw, Alfred D.—Chillicothe, O., May 4.
Schenke, Joseph—Tiffin, O., April 27-28; Connersville, Ind., May 6-7.
Schnitzer, Germaine—Louisville, Ky., May 7.
Strong, Edward—Washington, D. C., April 26; Cumberland, Md., May 3; Martinsburg, W. Va., May 4; Staunton, Va., May 5; Charlottesville, Va., May 6; Farmville, Va., May 7; Blackstone, Va., May 8; Petersburg, Va., May 10 and 11; Lynchburg, Va., May 12 and 13; Roanoke, Va., May 14 and 15; Asheville, N. C., May 17 and 18; Charlotte, N. C., May 19 and 20; Raleigh, N. C., May 21 and 22; Florence, S. C., May 24 and 25; Wilmington, N. C., May 26 and 27; Norfolk, Va., May 28 and 29; Richmond, Va., May 31 to June 6.
Swickard, Josephine—Detroit, April 22; Columbus, O., April 25; Indianapolis, April 30; Chicago, May 4; Lima, O., May 6 and 7; Allentown, Pa., May 10; Bethlehem, Pa., May 20.
Tewksbury, Lucille—Cleveland, O., April 22; Milwaukee, April 27.
Thomas, Edith—Watertown, N. Y., April 19.
Walker, Julian—Testimonial, Carnegie Hall, New York, April 22.
Wells, John Barnes—Houston, Tex., April 17; San Antonio, April 19; Wilkes-Barre, Pa., May 5; Meadville, Pa., May 11.
Werner-West, Antoinette—Tiffin, O., April 27-28; Urbana, O., April 29; Connersville, Ind., May 6-7.
Werrenrath, Reinald—East Orange, N. J., April 21; New York, April 22; Brooklyn, N. Y., April 23; New York, April 29; Albany, N. Y., May 4; Schenectady, May 5; Englewood, N. J., May 7; Nashua, N. H., May 13 and 14; Cedar Falls, Ia., May 18; Grinnell, Ia., May 20; Mt. Vernon, Ia., May 22.
Witherspoon, Herbert—Buffalo, May 6.
Wüllner, Dr. Ludwig—Milwaukee, April 20; San Francisco, week of April 26; Los Angeles, May 2; Pasadena, May 4; Los Angeles, May 6; Sacramento, May 8; San Francisco, May 10; Oakland, May 12; San Francisco, May 13, 15 and 16; Portland, Ore., and Northwest, May 20 to June 5.
Young, John—Paterson, N. J., April 20; Rahway, N. J., April 23; Yonkers, N. Y., May 4.

Orchestras, Quartets, Choruses, Etc.

American Music Society—New York, April 18.
Bank's Glee Club—New York, April 20.
Boston Symphony Orchestra—Boston, April 17; Worcester, Mass., April 20; Boston, April 23 and 24; Cambridge, April 29; Boston, April 30, May 1.
Buffalo Philharmonic—Buffalo, May 6, 7 and 8.
Catholic Oratorio Society—Carnegie Hall, New York, April 25.
Cincinnati Mozart Club—Cincinnati, O., April 22.
Cincinnati Musical Art Society—Cincinnati, April 29.
Dresden Philharmonic Orchestra—Detroit, April 17; Cincinnati, April 18; Knoxville, Tenn., April 19; Spartanburg, S. C., April 20; Salisbury, S. C., April 21; Columbia, S. C., April 22 and 23; Wilmington, N. C., April 24; Savannah, Ga., April 27; Nashville, Tenn., April 29; Memphis, April 30; New Orleans, May 1-2; Chattanooga, May 3; Atlanta, Ga., May 4, 5 and 6; Athens, Ga., May 7; Lexington, Ky., May 8; Cincinnati, May 9; Oxford, O., May 10; Anderson, Ind., May 10; Grand Rapids, Mich., May 11; Wooster, O., May 12; New Castle,

May 13-14; Buffalo, May 15; Newark, N. J., May 17; sail for Europe, May 18.
Manuscript Society—National Arts Club, New York, April 30.
Mendelssohn Glee Club—New York, April 27.
New York Concert Company—Paterson, N. J., April 20; Portchester, N. Y., April 22.
Schubert Choir—York, Pa., April 20.
Symphony Society of New York—Louisville, Ky., May 7.

Boston Festival Orchestra Tour

BOSTON, April 12.—The Boston Festival Orchestra, Emil Mollenhauer, director, will tour Massachusetts, New York, Pennsylvania, Connecticut and Maryland from April 11 to May 8. The following soloists will appear during the tour: Geraldine Farrar, Grace Bonner Williams, Josephine Knight, Florence Hinkle, Jeanne Jomelli, sopranos; Florence Mulford, Adelaide Griggs, Janet Spencer, contraltos; George Hamlin, Glenn Hall, Charles Kitchell, Frank Ormsby, tenors; Gwilym Miles, Ralph Osbourne, baritones; Oscar Huntington, bass; Leo Schulz and Carl Webster, cellists.

Createore Popular Price Concert

Createore and his band began a series of popular-priced concerts at the St. Nicholas Garden last Sunday evening. The program opened with the march from "The Prophet" and closed with selections from Verdi's "Traviata." Other numbers were Rossini's "William Tell" overture, Mendelssohn's "Spring Song," Grieg's "Peer Gynt" suite, Strauss's "Blue Danube" waltz, and the Intermezzo from "Cavalleria Rusticana." Mme. Ogden Crane, soprano, was the soloist.

ECHOES OF MUSIC ABROAD

(Continued from page 15.)

and Brahms. Goldmark's "Herzeleid" and Weingartner's "Motten" and "Plauderwäusche" preceded Max Mayer's settings of Maeterlinck's "Elle est venue vers le palais" and "The Waves of Breffney." A new Maude Valerie White effusion, "The Story and the Poet," did not add superfluous strength to the list.

This season, at the concerts in the Provinces, Mme. Brema has brought forward her son as a singer of promising gifts. As his name is Francis Braun and the elocutionist-daughter is known as Tita Brand, it is evident that while the members of this trio carefully avoid a common family name they are agreed on B as a good initial, and names of five letters as convenient.

DIRECTOR ANGELO NEUMANN, of Prague, may have to pay dearly for curtailing the engagement of the ballet of the Paris Opéra at his May Festival last year. The performances of the Paris dancers proved so unsatisfactory to the public at that time that Neumann found it necessary to cancel the contract and substitute the ballet from the St. Petersburg Imperial Opera, which was then touring Germany.

Now Mlle. Sandrini, the *première danseuse* of the French dancing corps, brings suit against him for the salary that remained unpaid to her and her associates for the cancelled appearances, amounting to the sum of \$5,750. Director Neumann pleads in his defense the inferior quality of the performances provided, and calls in as his witnesses all of the Prague critics, many of the artists connected with his New German Theater, and prominent citizens of Prague, the presiding judge of the Supreme Court among them.

Mlle. Sandrini seems to be enamored of the law courts route to notoriety. As if one suit at a time were not enough to have on hand, she is trying to have deducted from the Government subvention to the Paris Opéra the sum of \$6,000, which, she claims, Directors Broussan and Messager owe her. In taking this step she is following the cue of the little *Valkyrie*, Mlle. Vinci, who recently levied distraint on the Opéra's bank funds for her salary.

LITTLE is known yet as to what special attractions this year's forty-fifth festival of the General Association of German Composers will offer. These annual "expositions" of the achievements of Germany's living composers, known and otherwise, are among the most important musical events in the country, as many compositions that in the succeeding seasons fall into the repertoires of the foremost organizations on both sides of the Atlantic first receive their public baptism under these auspices.

The city of Stuttgart, which is to be this year's festival center, has contributed \$750 to the expense-fund, the local branch of the society has volunteered a similar sum.

PLAN NOTABLE FESTIVAL

Northwestern University Music Department Arranges Its Programs

CHICAGO, April 12.—Dean Lutkin, of the School of Music at Northwestern University, Evanston, Ill., has long cherished the ideal of great annual musical festivals to precede the university commencements. The building of the great new gymnasium at the university, together with the high musical development and equipment of the school, now for the first time makes this possible.

The first festival is to occupy Thursday, Friday and Saturday of the first week in June. The opening number of the first concert will be a Festival Overture by Arne Oldberg, of the School of Music, whose "Paolo and Francesca" Overture has been heard at the Thomas concerts in Chicago, under Stock's direction. The new overture closes with the singing of the Northwestern University Hymn, in which a festival chorus of 500 voices and the student body will join.

The programs of the festival include a number of the great masterpieces of music, and Schumann-Heink, David Bispham, Percival Allen, Margaret Keyes, Dan Beddoe and Arthur Middleton have been engaged as soloists.

A Victor Herbert Concert

A program composed of what was called "the lighter classics," was given by Victor Herbert and his orchestra last Sunday evening at the New York Theater. The numbers played included works of the leader himself, Tchaikowsky, Frederick Cowen, Arthur Nevin, Ethelbert Nevin and MacDowell.

F. Maurice's lyric drama, "Mise Brun," and Walter Braunfels's comic opera, "Brambilla," are to be produced at the Court Theater during the festival week in June.

OF late years a persistent agitation to secure due recognition for Carl Loewe has been carried on in his Fatherland. His friends, not content that his fame should rest upon his ballads, excavated one of his oratorios and promptly inflicted it upon the public a few years ago, and now his *Singspiel* entitled "The Three Wishes" is to be put on the stage in Essen. In fancy one can hear the ballad-composer's voice intoning in mournful accents, "Save me from my friends."

This "resuscitating of composers' dust-covered experiments has developed into an epidemic latterly. Josef Strinsky, a Hamburg conductor, and Dr. Kleefeld, the Berlin music critic, the latest to become inoculated with the germ, have brought out an up-to-date edition of Berlioz's opera "Beatrice and Benedict," which is based on Shakespeare's "Much Ado About Nothing."

J. L. H.

WANDERJAHRE OF A REVOLUTIONIST

(Continued from page 21.)

the highlands of Colorado, the immensity of vast deserts, and the flowery paradise of California, forces upon one a mighty impression of the amplexness of the land we live in, in manifold variety of scene and climate, as well as in sheer extent. And greater than this is the thought that comes to one of the race of men and women inhabiting and increasing in this land, and weaving out a racial and national destiny—to what end who knows! Pioneers have conquered the soil and captains of industry have established a material civilization. It is unthinkable that upon this magnificent foundation there should not arise from these inspiring scenes and these active, inventive, curious throngs a development of the arts, of painting, music, literature, drama representative of the realities of American life and the ideals of our nation as they take shape.

It is leaders that we need—persons of initiative, who see that this vast national material, people and art-media alike is plastic, mouldable—persons who have the vision, the will and the courage to create new and definite shapes, whether in the forms and methods of our civilization or the forms and methods of our art. We need the spirit which impels us to act, and to act at once, and should be forever discontented with a spirit which waits for others to act. And now the train rolled past the ostrich farm, and the *arroyo seco* which was to be my home the following year, and into Los Angeles.

(To be continued.)

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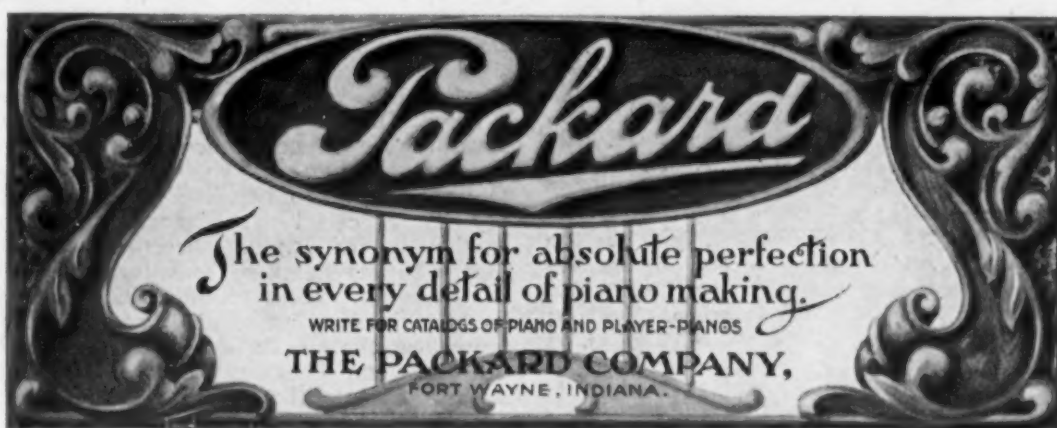
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